# INDIAN CRAFTS

## DEVELOPMENT AND POTENTIAL

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VIKAS PUBLISHING HOUSE PVT LTD

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**VIKAS PUBLISHING HOUSE PVT LTD**
*Regd. Office:* 5 Ansari Road, New Delhi 110002
*H.O.* Vikas House, 20/4 Industrial Area, Sahibabad 201010
Distt. Ghaziabad, U.P. (India)

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ISBN 0-7069-1388-4

1V2SD115

Printed at Mehta Offset Works, New Delhi (India)

# INTRODUCTION

*"It has only been when the craftsman has had the right to work, the right to work faithfully, a right to the due reward of his labour, and at the same time a conscious or subconscious faith in the social and spiritual significance of his work, that this art has possessed the elements of real greatness....*

*The craftsman is not an individual expressing individual whims, but a part of the universe, giving expression to ideals of central beauty and unchanging laws, even as do the trees and flowers whose natural and less ordered beauty is no less God-given."*

*(Ananda K. Coomaraswamy)*

Craft is man's first technology, the technology of the hand. A craft at its finest, represents man's need to create simultaneously with mind and hand. A fine object is intended not only to be aesthetically pleasing. It is essentially a skilled solution to a specific need.

At one level it may emerge from an unselfconscious and indigenous use of locally available natural materials—clay, fibre, wood, metals. On another, it may be a highly intricate and expensive set of processes that are commissioned by the temple, by the land-owning community, or by the court. In either case, its identity still lies in the nature of its usage. A craft is defined as much by those who use it as by the economic situation that makes it possible. And the economic balance of any society depends on the nature of that society.

Village crafts in India remain robust as long as their actual and social function is alive. Simplicity and vitality is their signature, and slowly, the decorative impulse may come to flower. In the past, the nobility and the great temple complexes provided discriminating patronage and encouraged fine workmanship. Without discernment, ornamentation results in meaningless surface decoration. Without a valid function, coarseness and exaggeration result in the making of an implement. Both are signs of decay in a craft-tradition.

This decay may be due to changing market patterns, a flagging design sense, or a number of other reasons, for it must be remembered that behind the craft is the craftsman, his life, his inherited skills, his individual sensibility, and most important, his place in relation to the larger community.

Centuries ago, hand woven shawls, brocades, woven and printed textiles, ivory and wood carving, well wrought metals, gold and silver jewellery, carpets etc. were sent out of India to other countries. So exquisite was their workmanship that throughout the eighteenth and nineteenth centuries, India was known to other countries on the trade route more by her crafts than by her art, religion or philosophy. Export, therefore, is not a new phenomenon, and crafts continue to contribute significantly to India's export economy. However, a recent and unhealthy trend is adapting crafts, in a detrimental manner, to suit the export market.

Craft today is at the cross-roads and the craftsman is in an uneasy situation. Since the middle of the nineteenth century, industrialisation has proved a formidable competitor to hand crafted goods. The craftsman's market situation has radically changed, while his standard of living has not.

Soon after Independence, the revival, development and promotion of handicrafts came to be pursued as a national policy. Attempts have been made towards documenting existing skills, conducting market surveys and introducing intermediate and workshop technology to support hand-skills. Attempts have also been made to revive classical patterns and introduce new designs for new functions.

This has taken place at a largely governmental and institutional level. Meanwhile, the basic thrusts have not always been clear to popular entrepreneurs. While there is undoubtedly room for private individuals or organisations to do good work, certain factors must be taken into account.

The All India Handicrafts Board was set up in 1952 to enquire into these and related problems. During the twenty-nine years of its existence and the successive Five-Year Plans, the Board attempted numerous developmental plans in the field of production, design, marketing and export. By 1962 the Handicrafts & Handlooms Export Corporation of India, a government undertaking, began to focus attention through Weavers' Service Centres as active design instruments, and stepped up export facilities. Considerable progress has taken place, though much grass root work remains to be done.

The book provides important information relating to crafts, both on a regional and national level, and it would give me great pleasure if it can be of practical assistance to those starting out in the field. While it attempts a general and descriptive account of crafts in different parts of the country, I have also tried to place the artisan-craftsman in his socio-economic setting—to what extent does tradition inspire or bind him? How can he respond most confidently to the ruffling winds of change both in the economic and socio-cultural spheres? Is it possible, or indeed advisable, for inherited craft-patterns to adapt to present day needs and tastes? How is this to be most sensitively done in the light of an international and competitive market situation? Craft is not a product. Craft is a system.

The skilled hand of the Indian craftsman is one of our most important and yet most invisible resources. It is to be perceived with concern and with a precise understanding of its values. Once lost, nothing can replace it. What is that lies behind the hand? It is not just a question of employment but of *how* these hands are to be employed. A craft venture is nearly always profitable for those who undertake it. Nevertheless, is personal profit, and quick profit at that, the same as excellence? And at what cost to the craftsman? Not only must be earnings and working conditions of the craftsman improve, but his skills must be maintained and respected. This is the essense of any craft. Here lies its dignity. This is the inheritance that is passed on.

I should like to thank Shrimati Kamaladevi Chattopadhyaya, who as the All India Handicraft Board's founder-chairman guided my journey into the world of crafts, and opened several vistas for me. I should also like to thank Shrimati Pupul Jayakar, who as Chairman of the Handicrafts & Handlooms Export Corporation and then as the Chairman of the Board, provided me with invaluable insight into the important field of development and export.

Colleagues and friends throughout the country have helped with information, most particularly State Directors of Industries and State Corporations dealing with handicrafts. To the All India Handicrafts Board and its Design Centres, to the Crafts Museum, National Museum, Registrar General's Office, and to the Handicrafts & Handlooms Export Corporation go the credit for the photographs. Also to Madan Mahatta, Nancy Bundt, Phani Roy, Rajiv Sethi, Edward Oakley, Pran Mago, Suraj Saraf and Mahmood-ur Rahman.

To my dear friend Iola Basu, my affection and gratitude for her continued interest in the book and for her suggestions in the selection of the visual material, and to Priya for her assistance with parts of the text. I am grateful to M.V.N. Rao and Dr. M.K.Pal for their constant and knowledgeable help.

Most of all it is the craftsmen themselves who have made this book possible. The experience of knowing them and working with them through the years has been one of my greatest joys. To them I dedicate this book, and hope that through it others will share my admiration for their unbroken tradition of fine workmanship.

*D.N. Saraf*

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# 1. Important Crafts

India's handicrafts are almost inexhaustible, their variety so infinite. Here several local village and country traditions have existed through the course of a changing history, giving and taking among themselves. These cross-currents have at certain points in time inspired the creative impulse of our craftsmen, to use, with singular skill and ingenuity, the most mundane of materials. A specific function together with the materials most readily available have invariably determined a design solution of great beauty.

Craft is the result of years of almost unconscious experiment and evolution. It is an activity that we have inherited and which deserves closer attention. Indian handlooms are the most obvious among our ancient craft skills, though our handcrafted textiles today, for all their finesse, do not reach the excellence that was once possible with greater time and leisure, dedicated craftsmen, and discriminating patronage.

The art of dyeing and printing too is quite ancient. The use of encaustic dyes that penetrated the natural fibre was known in India centuries before it travelled to Europe. Block printing and resist dyeing were folk arts that combined vigour with deep understanding of colour. Embroidery, as a form of expression long before it came to the courts was an art handed down from mother to daughter, a necessary skill to marriage and homemaking everywhere in India. *Zari*, the pure spun gold of India, was first seen at court and continues to remind one of the splendour of feudal costume at its height.

The foremost design houses of Europe and the USA began to recognise the possibilities of Indian textiles as soon as they had recovered from the post-war Depression. Handloomed, handprinted and hand-embroidered lengths were exploited for their drape, their unusual texture and colour harmony by farsighted clothes designers, addressing a select clientele. The ready-to-wear garment industry that catered to a wider and generally low cost market took easily to the cheaper, light-weight textiles that Indians had always used.

It was the skill and craftsmanship of Indian jewellers in the precise cutting of gems that, as early as its textiles, attracted the first merchant-traders to Indian shores. The best Indian jewellery remains the most classical. Apart from the exquisitely designed, enamelled and hand-worked traditional gold jewellery with precious stones, folk and tribal jewellery made of silver, ivory and semi-precious stones has more recently caught the eye of those who enjoy the robust vitality and weight of what, till recently, remained a woman's most portable investment in securities.

As one of our principal crafts, Indian carpets are noted for their design, colour and quality of craftsmanship. This is one craft, among many, that we owe to the influence of a chivalric Islamic culture. Yet different carpet-producing centres of the country have, over time, specialised in a variety of qualities. Besides the late medieval silk and woollen carpets, cheaper and more indigenous floor coverings include cotton *durries*, woollen druggets, *numdhas*, chain-stitched rugs, *gubbas* and grass mats.

Artisans produced an amazing range of cast and worked objects in bronze, copper, brass, bell metal and *bidri*. From the life-size classical temple icons made by the lost-wax process to the ornamental studs that a nawab would wear at his durbar, there was a vast difference in scale and function. Yet they remain united by the material—metal.

India continues to produce different types of objects in wood, both ornamental and utilitarian. Her ebony, teak and rosewood attracted early merchants as much as her spices.

Ivory carving is probably one of the oldest of Indian crafts. Today ivory articles range from inlay to figures of gods and goddesses and animals, to buttons, beads, bangles and boxes.

Basketwork is yet another village craft that was, for long, simple and utilitarian. Now, more and more it is finding its way into modern homes all over the world. In fact, one potential direction of Indian handicrafts is towards rural and tribal skills that have so long been neglected and which, among other things, provide an insight into the vigorous and creative use of perennial, organic but low cost materials such as cane, grasses and leaves.

In the following pages, a general picture of some of the more important crafts of India is attempted. It is hoped that this will stimulate the curiosity of those who know a good thing when they see it. Selected crafts in their local and regional context, are dealt with later. As regards the number of craftsmen, figures of production, sales and export, as well as targets, the information available at the time of writing the book has been used.

## Handloom textiles

India has produced cotton, silk and wool since its earliest days, and has been the source of fine textiles for centuries. Indeed, it is regarded as the birthplace of cotton manufacture. India and Babylon traded in cotton cloth twenty-five centuries ago. Our marvellous 'woven tissues and sumptuously wrought apparel' were famous in the courts of the Roman emperors. Poets of the Mughal *durbar* likened those fine Indian muslins to *baft hava* (woven air), *abe rawan* (running water), or *shabnam* (morning dew).

The craft of handweaving is ancient and has drawn upon a rich tradition of myth and symbol, and a fantastic fund of imagery. Distinctive styles of weaving developed in different parts of the country, according to regional, environmental and cultural influences. It was in cotton, however, that the genius of the Indian weaver, printer and embroiderer found its richest and boldest expression. Sensitivity to colour has expressed itself in most of the romantic poetry of India. Pattern in traditional village cloth, although vigorous and vital in its elemental simplicity, almost subordinated itself to the splendour of colour.

Today, handlooms represent an important crafted product and comprise the largest cottage industry of the country, spreading across its length and breadth. 3.8 million looms are engaged in weaving cotton, silk and other fibres, of which 3.5 million weave cotton. The handloom sector produced in 1979-80 about 3,000 million metres of cloth, accounting roughly for 40 per cent of cotton textiles produced in the country.

By 1984-85, the annual production of handloom cloth is expected to reach 4100 million metres. With the development of handlooms continuing to receive the attention it has over the years, the production of this sector may go up to 7000 million metres by 1994-95.

A very large number of these handlooms are located in rural areas where weaving on small looms is generally carried on as a subsidiary occupation. The rhythm of the handloom can be heard in almost every village. Weavers in towns and cities on the other hand are whole-time professionals. Nearly 10 million people are employed in weaving and its associated activities of spinning and dyeing, and almost an equal number in technical, commercial and service sectors linked to loom production and distribution. In Assam, Manipur, Tripura and other north-eastern states and union territories there are very many women weavers, for whom weaving is a way of life, and here weaving is more vocational than occupational.

Each region has typical technical skills and variations in looms and production processes: the rich gold brocades and saris of Benaras, the silks of Mysore, Kanchipuram, Murshidabad and Kashmir are as well known as the cotton saris of Bengal or the famous *chanderis,* with their silk warp and fine cotton weft, and the cotton and silk *maheshwaris* of Madhya Pradesh. The superfine muslins of Lucknow were known in every court of north India. The cottons of Andhra, Bihar, Madras and Kerala are still worn and esteemed for their fine quality, while the famous Indian *ikat* technique is used in the *patolas* of Patan in Gujarat, and Orissa. *Ikats* are made in a few other centres of the country. Besides the well-known *patola* marriage saris of Gujarat, the *telia rumals* and saris of Pochampalli and Asia *rumals* of Chirala (both in Andhra Pradesh) with geometrical patterns are famous. By this technique the threads of weft and warp are separately dyed in sections to achieve the most intricate patterns that appear only in the finished weaving. Some say that it was India that innovated this technique that was carried to Indonesia, the only other place in the world with a strong *ikat* tradition.

Manipur, Assam and Tripura produce textiles with strong near-geometric motifs symbolising figures of animals and human beings, flowers and birds. The Orissa weaver is more decorative. Inspired by temple carvings and folk-crafts, he weaves patterns of fish, flowing streams, trees and flowers in the *ikat* technique.

But despite this regional distinction there has been a great deal of technical and stylistic exchange. Coimbatore saris have developed on their own, while imitating the *chanderi* patterns. Besides its own traditional weaves, there is hardly any style of weaving that Varanasi cannot reproduce. The Baluchar technique of plain woven fabric brocaded with untwisted silk thread, for instance, which began in the Murshidabad district of West Bengal, has taken root in Varanasi. The Surat *tanchoi,* based on a technique of satin weaving with the extra weft floats that are absorbed in the fabric itself, has also been reproduced in Varanasi. Daccai saris are today woven in West Bengal by weavers who migrated from East Bengal (now Bangladesh). Their technique, known as *jamadani,* was also developed in Tanda (Uttar Pradesh). Here the patterns are worked in white on a white ground, the extra weft threads which create the pattern being of the same fineness as those used in the fabric. Varanasi craftsmen have also borrowed the *jamadani* technique by simplifying the process of weaving.

Woollen weaves are no less subtle. The Kashmiri weaver is known the world over for his *pashmina* fabrics, and the finest *shahtosh,* unbelievably light and warm. It is made from wool obtained from the under-neck part of a rare type of Tibetan antelope which live at altitudes of 14,000 ft. or more. With its one-and-a-half-yard width, the classic *shahtosh* shawl is supposed to pass easily through a ring, and legend describes it as being warm enough to hatch a pigeon's egg.

Kashmir and Karnataka are known for their mulberry silk. India is the only country in the world producing all four commercially known silks—mulberry, *tassar, eri* and *muga.* Now gaining popularity in the U.S.A. and Europe, *tassar* is found in the remote forests of Bihar, Madhya Pradesh, Orissa, West Bengal, Andhra Pradesh and Uttar Pradesh. Another raw silk, *eri,* has a wool-like finish, matte in appearance but soft. Assam is the home of *eri* silk and *muga,* which is durable and its natural tones of golden yellow become richer with wear.

India also produces a wide range of home furnishings, drapes and household textiles. Traditional techniques have been adapted to lower costing for popular needs and international requirements. A wide variety of household linen, curtains, tapestry and yardage of interesting textures and varying thicknesses have been devised by utilising blended yarn—cotton, wool, jute, *matka* and *tassar.*

**Exports.** The export of handloom fabrics and readymade garments crossed Rs 300 crores in 1979-80. This included about Rs 175 crores worth of garments and made-ups. The export figure is expected to reach over Rs480 crores by 1984-85. Hopefully this can double itself by 1994-95. Handlooms, while still relying on inherited craft traditions, have benefited from recent loom adjustments, and without mechanising, are able to meet the growing demand at home and abroad. The following are some of the more well-known varieties of handlooms for export.

*(i)* Madras cottons—60s x 40s— a basic fabric in plain, checked or striped designs, offering a great variety for tailored and readymade casual wear.

*(ii)* Another basic variety is the 20s x 20s—plain, dyed or printed, or with checks or stripes. It is an ideal summer fabric for shirts, women's dresses, light-weight jackets, etc.

*(iii)* Cotton crepe—a comparatively recent entry on the export scene, extremely popular with buyers all over the world. Inexpensive and crease-resistant, this light-weight fabric is made from high-twist yarn and is used for casual wear.

*(iv)* Bihar cotton—a heavy-weight fabric that adapts well for autumn and spring fashions in Europe.

*(v)* Muslins and *mulls*—fabrics in the 80 to 100 count range, usually printed, for summer wear.

*(vi)* Home furnishings of varying weights and thicknesses, woven from blended yarn like cotton-handspun wool, jute-handspun wool, cotton-*matka* and cotton-*tassar.*

*(vii)* Bed-spreads—light, medium and heavy, in many pleasing colours to match any decorative schemes.

While the richness and variety of Indian handlooms is indisputable, the craft faces several problems such as shortage of raw material, especially yarn, the slow process of modernising looms and other equipment to reduce labour but facilitate skill, the difficulty of adapting traditional designs for modern requirements, and basic problems of finance and marketing.

However, with the progressive solution of these problems, the future for handloom textiles appears most promising.

**Government assistance.** The Ministry of Commerce, Government of India, is providing assistance to handloom weavers through two Institutes of Handloom Technology at Varanasi and Salem, and 23 Weavers' Service Centres in the country. More institutions are planned, the idea being not only to render assistance in weaving, but also in the related areas of design, dyeing and processing.

Further, 25 Intensive Development Projects are under operation. These are pilot projects, covering 10,000 looms in each state where the number of looms exceeds 40,000. In these project areas, special assistance is being given to modernise the looms, maintain a reliable and steady supply of yarn and other inputs, in addition to offering design and technical assistance by specially qualified personnel. Twenty-one Export ProductionProjects are located in selected areas, each with a coverage of 1,000 looms. In these projects special attention is being given to raising not only the quantity but the quality of production to meet the growing demands of export buyers.

State governments have undertaken a number of schemes for the development of handlooms. Some of them have set up separate departments to look into the problems of the handloom sector; others have entrusted this surveillance to their industries and handicraft departments.

From the point of view of marketing, the Handicrafts & Handlooms Export Corporation of India (HHEC), a Government of India Undertaking, Apex Cooperative Societies, and Handloom Development Corporations in some states are agencies operating in the public sector. The HHEC, particularly, is responsible for pioneering work in this field and has been most successful in foreseeing the foreign potential of certain handloomed fabrics, notably Madras cottons and the cotton crepes of Kerala.

Co-operatives, too, have organised themselves to assist production and distribution of handwoven textiles. Notable work in the field of marketing has been done by the All India Handloom Fabrics Marketing Co-operative Society which has a chain of Handloom Houses in India, as well as distribution centres and agents abroad.

## Handprinted textiles

The art of colour-dyeing has been practised in India from time immemorial, and even the Rigveda makes numerous references to coloured clothes.

However, due to the moist heat of India few of the early dyed or printed cottons have survived. The earliest Indian fragment, of before the Christian era, with a *hansa* (swan) design was excavated from a site near Cairo, where the hot dry sand of the desert acted as a preservative; and Sir Aurel Stein discovered Indian floral prints trapped in the icy wastes of Central Asia, that probably date back to the eighth century A.D. We know from the written evidence of the time that even in the earlier centuries of the Christian era Greek traders popularised Indian printed textiles in European markets. This trade was eventually taken over by the Arabs, and indeed, certain west coast textiles were specially produced for their needs. As the Arabs were middlemen in Oriental trade, Indian methods such as wax-resist spread to Indonesia and influenced the flowering of local techniques like *batik*. Whole villages sprang up to serve this great demand, the village of Pethapur near Ahmedabad being one of them. It specialised in making very fine wooden blocks, and was also famous for its *soudagiri* (trade-cloth) prints.

These villages continued to adapt techniques to the tastes of foreign buyers until well into the eighteenth and nineteenth centuries. Samples of work produced in Masulipatnam and associated centres in the Deccan are to be found in museum collections in Canada and London; they show the influence of Regency, Georgian and Victorian styles while still retaining their oriental flavour.

The Deccan *kalamkaris* of the seventeenth-nineteenth centuries are such fine examples of pre-technological colour-dyeing that the tonal mixtures have scarcely faded with time. The dominant motifs are the tree of life and intricate floral-arabesque borders. Even the *mehrab* and cyprus are to be seen, for the Muslim courts had already made their influence felt. Indeed the term *kalamkari* derives from the Persian "art of the stylus" by which the dyes and resists were applied. Temple hangings with their complex narrative details were intended strictly for an indigenous market. These can still be found in areas as far apart as Ahmedabad, where they are used for Devi, and Kalahasti in Andhra, where the detailing is Puranic.

By printed textiles is generally meant fabrics on which a pattern is produced subsequent to the weaving of the cloth, by the application of dyestuff or pigment to the surface of the fabric. There are several ways this can be done.

(*i*) *The direct or application process.* Commonly known as block printing and screen printing, this implies the use of the wooden block or silk screen directly on the fabric.

(*ii*) *The resist process.* This implies covering or impregnating certain portions of the cloth which are intended to be kept in the background colour with wax, clay, gum, resin or other resist, so that when the cloth is subsequently dyed, the colour does not penetrate the portions which have been previously impregnated with the resist. The repeat process of application of resist and dyeing fabric produces the desired multicoloured pattern. The resist substances may be applied by brush, *kalam*, block, or hand.

*Batik* is a resist process, for the fabric is painted with molten wax and then dyed in cold dyes, after which it is washed in hot water so that the wax melts and the desired pattern emerges.

Mention may also be made of mechanical resist or tie and dye (*bandhani*), an ancient technique. Instead of using wax, gum, resin or clay directly on the material as resist, the flow of colour in *bandhani* is restricted by tying certain portions of the fabric with thread previous to dyeing the field colour. (The weavers of Andhra Pradesh and Orissa tie and dye yarn in this technique before weaving. The famous *patolas* of Patan are similarly treated.)

(*iii*) *The mordant-madder, alizarin and indigo process.* In the mordant or alizarin process the cloth is prepared first with the myrobalam extract and iron black. Thereafter various mordants are applied to the fabric prior to the use of the dye. When the cloth is immersed in a dye bath, a chemical reaction between the dye and the mordant produces different colours on it. Various shades are produced by variable use of the mordant.

The colours that emerge have great depth and brilliance. The mordant and the dye can be applied either by brush or by block.

(*iv*) *The discharge process.* In the modern discharge process the cloth is first dyed in the desired background colour with dischargeable colours. The design pattern is then printed on with chemicals which discharge the ground colour and fix the colour which is printed along with the chemicals. The design can then be further processed.

(*v*) *Application of thick pigment or roghan to the fabric.* This produces patterns which appear to be encrusted on the fabric. When gold powder is used along with the pigment, it is known as tinsel printing.

The indigo, alizarin or madder, and *roghan* processes are employed by *chippas* (printers) in villages and towns where printing is a traditional craft. The printers are hereditary craftsmen belonging both to the Hindu and Muslim communities. Most printing centres are concentrated near rivers, tanks or wells, the waters of which are said to contain certain chemicals which, at one time when vegetable dyes were in use, were essential for the production of the deepest and richest colours. It is only in the last hundred years, with the discovery of alizarin, the colouring substance of madder, and of synthetic indigo as a coal-tar by-product, that the use of vegetable dyes has practically disappeared, except in a few centres. Mention may here be made of the laudable efforts of the All India Handicrafts Board, soon after its establishment in 1952, towards the revival of vegetable dyes by setting up a research centre for the purpose.

According to Mrs Pupul Jayakar who is an outstanding authority on hand-woven and handprinted textiles, the great colour belt in India which is co-extensive with the great dyeing and printing belt extends from the interior of Sind through the deserts of Kutch, Kathiawar and Rajasthan, to the borders of Gujarat. She says: "It is as if the fierce sun and bare bleak stretches of sand have demanded compensation in the deep, brilliant colours worn by the women of these areas. Colours appear here to be roasted and matured by the sun. They form a vital part of the background dictated by urges inherent in the environment and the character of the people who live here. As we go further south, colours lose their brilliance; they become darker and more subdued till at last they seem to quench themselves in the lush vegetation of the backwaters of Malabar."

Isolated centres of printing are known to have sprung up in the eastern part of Uttar Pradesh and south India. It was in the southern centres of printing that the craft of the *chippa* found richest expression. Taking for inspiration the tradition of mural painting on temples, slowly being revealed at Kanjeevaram (Kanchipuram), Tanjore (Thanjavur), Cochin and Padmanabhapuram, the great printing centres of Masulipatnam, Palakollu, Kalahasti, Nagapatnam, Salem, Madurai and Tanjore produced *kalamkari* cloths that are unsurpassed in vigour of design and richness of colour. These painted cloths were really an extension of the mural technique. They, like fresco painting, illustrated stories from the Puranic legends and from the *Ramayana* and the *Mahabharata*. The myths were pictured in several complete units which were then linked together to reveal the story.

In Rajasthan and Gujarat the *bandhani* is particularly fine. What emerges is a pattern of very fine dots that combine to form animal motifs, a pattern popular in Kutch. In Rajasthan there is a form called *laharia* (waves) by which diagonal lines emerge on the field, and is popularly used for *safas* or loose turbans. Some artisan families from Saurashtra (Gujarat) also migrated to Madurai (Tamilnadu) where, however, the work is far less intricate. It is believed that a number of printing communities of Rajasthan and Madhya Pradesh originally came from Gujarat and many of these families, even today, speak a Gujarati dialect.

Mention may also be made of a very old printing centre in the north—Samba, in Jammu and Kashmir. Traditional *chhimba*, sheet-printers of this town, located on the national highway between Jammu and Pathankot, were deft craftsmen. They developed any number of patterns on wooden blocks to emboss on handwoven cotton sheets, in soothing vegetable hues.

Since Independence, interest in handprinted textiles has revived and extended to all parts of the world. Starting from an average annual export of about Rs 29 lakhs during the first Five Year Plan the average annual export during the Fourth Plan went up to Rs 7 crores and reached Rs 37 crores in 1979-80. The export figure is expected to cross Rs 75 crores by 1984-85. It should go up to Rs 250 crores by 1994-95. The handprinted textiles exported from the country consist mainly of bedsheets, bed-spreads, drapery, saris, *chaddars* and *odhnis*, scarves, ties dress material and readymade garments.

The craft provides employment to about 1.5 lakh artisans, 70,000 of whom are engaged in handprinting and the rest in subsidiary processes like dyeing, bleaching, washing and finishing. The present annual production of this craft is estimated at Rs. 135 crores. In order to meet the increasing domestic as well as export demand for handprinted textiles, the Handicrafts Board is setting up over 400 training centres in block printing and block engraving. Further, the Board has taken steps towards establishing a National Craft Institute at Jaipur for research, technological improvements and advanced training in handprinted textiles. Common facility centres for preparatory and finishing processes are being established at important centres. As stated earlier, the Board has also been involved, over the years, in research on vegetable dyes. This must continue and various fields of application be identified.

## Jewellery and gems

The history of jewellery in India begins as early as the love of personal adornment in human beings. Through the ages Indian craftsmen have been justly famous for the production of ornaments and jewellery which even today speak of their superb craftsmanship. The earliest adornments were fashioned from flowers, leaves, stems of creepers, fruits and berries. Some village tribes use these even now to adorn themselves. Flower ornaments are used by some modern women especially during summer. Shells, seeds and berries—*rudraksh* being the most celebrated—are also used occasionally.

As skills progressed, natural designs came to be copied in metal. The shapes of Indian ornaments have traditionally been based on nature. The *champakali* necklace is made of pieces shaped like the bud of the *champa*, while the *jowar* is like a grain of barley. So is the *karnaphul*, an ear ornament shaped like a flower. Mango, lotus, the sun and moon, fish, peacocks, parrots etc. are some favourite motifs of Indian craftsmen.

In the Harappan period, the people of the Indus Valley decorated themselves with jewellery of gold, silver, shell and semi-precious stones. Ancient sculptures and frescoes also indicate a lavish use of armlets, bracelets, anklets, necklaces, belts, rings and nose-rings. The sculptures of Sanchi, Amravati and Orissa and paintings such as those of Ajanta demonstrate the similarity in appearance of ancient jewellery to that still being made and worn. The description of jewellery in ancient Hindu epics shows that there is an unbroken continuity of tradition and design from ancient times to today.

The meeting of Hindu and Muslim cultures during the Mughal rule created a rich variety of designs. It was during this time that the art and craft of *kundan* was introduced to India. Western influences during British rule prompted the use of open-claw settings in preference to the traditional *kundan*, *guluband* (choker) *dastband* (bracelet) and *karnaphul* (earrings) settings. The Mughal style of jewellery is still reflected in the styles of Delhi, Jaipur, Agra, Mathura, Lucknow, Varanasi and Hyderabad. The seventeenth century saw the greatest proliferation of design, and forms which evolved then have endured. In this century advances have been made in the technique of enamelling and stone encrusting.

Today new forms, requiring harder metal, have come into vogue. Pure gold being extremely pliable was found unsuited to these forms, and of necessity a quality of alloy became permissible. From the west was imported the carat system by which the amount of alloy could be gauged at a glance. A feature of modern jewellery is the use of white gold. Stones which would not look their best with the yellow of gold as the ground are set in a white metal, usually platinum for expensive stones—which by its unobstrusiveness shows them up to advantage.

Different types of ornaments are used among Indians—ornaments for the head, forehead, ears, nose, neck, upper arm, wrists, fingers and ankles. Of these, necklaces and bangles play an important role in Indian jewellery.

Jewellery and ornaments are manufactured in different places of India, starting from the north. Kashmiri goldsmiths produce extremely beautiful bracelets, earrings, ear-studs, necklaces and bangles of silver and pure gold, studded with stones. The lapidaries of Srinagar possess great talent and skill in goldsmithy and are specially proficient as seal cutters. Ornaments studded with precious or semi-precious stones are popular among Kashmiris.

Karnal in Punjab produces characteristic hollow silver beads, while Rohtak has peasant jewellery that is remarkably well made. Ambala excels in open work of chiselled silver bracelets, and Hoshiarpur is noted for making well-finished nose-rings of gold. Enamelled ornaments are made in Kangra, and at Panipat one will find necklaces made of thin silver beads.

Silver ornaments are especially popular in Rajasthan. Important centres of silver jewellery there are Sahapura, Soni Pakrojji, Jaipur, and Jodhpur. In Gujarat also gold and silver jewellery and ornaments are made on a large scale and in traditional forms and designs. Among the most important centres of gold and silver jewellery in Gujarat mention may be made of Rajkot, Paddhari, Bhuj and Jamnagar.

In Maharashtra, graceful head ornaments are made. The goldsmiths of Ahmednagar show extraordinary proficiency in making neck ornaments consisting of three rows of hollow gold beads filled with lac set in a pad of silk. The city of Bombay produces both traditional as well as contemporary designs of fine quality. A number of jewellery shops equipped with modern tools produce up-to date designs. In Nasik, the men wear earrings, silver bracelets, a gold necklet and also ropes of silver wire with a loop at one end, a tassel at the other. The hill tribes of Thana wear rows of blue and white beads round the neck, and rings both in the lobe and rim of the ear. They also wear bangles and bracelets in abundance.

In Madhya Pradesh bell metal ornaments made by the cire perdue process are very popular among the Gond and Maria women of the Jagdalpur and Chhindwara region. These ornaments consist mainly of anklets and armlets. In Bengal carving, chasing, and embossing in gold, silver, and copper are done with proficiency. Apart from traditional jewellery, Bengal makes brass jewellery, often gilded with gold and silver, which is also popular.

Ornaments in Assam are beautiful, and people of the Khasia hills produce filigreed gold bracelets and necklaces. Karimganj makes bangles and bracelets in lac. At Agartala in Tripura, silver ornaments—necklaces, bracelets and anklets—are unique in form and design. Filigree work is also very popular and the people of Cuttack have attained a surprising degree of skill and delicacy in this area. Bihar's jewellery is robust in appearance and conventional in form and finish.

In the south the forms of jewellery are usually traditional. Filigree work here is of a high standard. Kalahasti, Tirupati and Rajahmundry produce a variety of ornaments. Madurai, Tanjore, Ramanathapuram and Coimbatore produce a large variety of ornaments in gold. The heart-pattern necklaces and bracelets made in Tiruchirapalli are excellent. In Nalgonda, Andhra Pradesh, silver necklaces, waist-belts, anklets, and ornaments for the forehead are made in traditional patterns. These are generally used by the Lambadi women of the area.

In Kerala, the principal ornaments consist of a large cylinder of gold worn in pierced and enlarged holes of the ears, rings of silver and gold, chains, necklaces and bracelets. The necklaces produced at Trichur are extremely beautiful and are wrought in a variety of designs locally known as *garudamala, mahalakshmimala, nagapatamala*, etc.

Enamel work or *meenakari* on gold, silver, copper and brass is done in many places in India. With intricate designs executed in detail, *meenakari* articles have a delicate and lyrical quality about them. Jaipur in Rajasthan is famous for enamel work in gold, silver and copper. In Alwar, also, enamelling is produced with a beautiful finish. At Jorhat in Assam, fine gold enamelling is done in different colours such as blue, green and white on lockets, earrings, bracelets and necklaces to produce an effect of freshness and charm. Delhi and Varanasi also specialise in gold *meenakari*, while Kashmir and Lucknow have excellent examples of *meena* in silver.

In Bengal, shell bracelets are worn almost as a religious obligation. Murshidabad, Cuttack, Amritsar, Pali and Indore specialise in making ornaments of various types in ivory, horn and wood, and Monghyr in Bihar makes ornaments out of ebony and areca.

**Gems.** Since ancient times India was aware of nearly eighty-four varieties of gem-stones, of which nine are called *navratnas:* rubies, diamonds, blue sapphires, emerald, yellow sapphires, cat's eyes, coral, hessonite garnet and pearls. Different types of precious stones have been described in Sanskrit scriptures and the astrological science of ancient India has posited a relationship between certain stones and stard that are believed to influence the destiny of human beings.

Till 1725, India was the only source of mined diamonds in the world. Golkonda enjoyed a very high reputation of mining the finest diamonds. At present, the Panna mines in Madhya Pradesh are the only worthwhile source of diamonds in India. Diamonds worth only about Rs. 40 lakhs a year are now mined in the country, of which approximately 60 per cent is of the gem variety.

Diamond cutting and polishing is one of the most ancient crafts in India. Originally established in Panna and Varanasi, with the passage of time the industry migrated to Surat and Navasari. It has also spread, of late to Ahmedabad, Palanpur, Visnagar, Vallabhipur, Morvi and Rajkot in Gujarat, and Trichur and Trivandrum in the South. About 150 cutting and polishing units have been established in Bombay. Twenty years ago there were about 3,000 diamond cutting and polishing artisans, the present estimate of artisans employed in this industry is above 300,000.

India imports rough diamonds and offers a wide variety of cut and polished diamonds in different sizes and shapes according to the requirements of overseas buyers. The Villandi cut, a speciality of the artisans of Varanasi, is in demand in the Middle East, particularly in Iran. Suran and Navasari are known for single-cut bulk production of small diamonds, and Bombay has earned a reputation for double-cut precise and quality work in respect of all sizes and shapes of diamonds.

In precious and semi-precious stones, Kashmir enjoys a reputation for fine sapphires. Ajmer and some other areas in Rajasthan have been producing semi-precious stones and garnets of very high quality, and Karnataka and Andhra Pradesh are known to be producing rubies, aquamarines, amethysts and other semi-precious stones as well.

India is well-known for cutting precious stones Jaipur is the famous emerald-cutting centre, and Bombay is reputed for its cutting of rubies and sapphires. The art of cutting rubies has also been developed in Tiruchirapalli and Madras, Rajpipla, Hyderabad and Ajmer. The process of transforming a rough stone into a shapely object of beauty and lustre calls for a great degree of skill in cutting and polishing, as well as concentration, patience and perseverence. Like precious stones, raw pearls, real and cultured (imported from the Persian Gulf and Japan) require processing for bringing out their latent lustre and shine. Bombay and Surat are two centres where bleaching, polishing and drilling are carried out by traditionally skilled craftsmen. There are about 5,000 skilled processers engaged in this craft.

Gem and jewellery is an important craft of India and employs over 4 lakh artisans. Exports of gems and jewellery (precious) which amounted to Rs. 110 crores in 1975-76 rose to Rs. 559 crores in 1977-78. The export for 1978-79 crossed Rs. 700 crores (a third of which represent the added value), and is expected to double by 1984-85. The most important gem in this group is diamond followed by precious and semi-precious stones. The export of ready-made jewellery is very small. The future course of development lies in utilising the skill of thousands of our artisans for earning foreign exchange by exporting jewellery of precious metals studded with gem stones of all types as well as pearls, to compete in the overseas market. India has more than the necessary skills to exploit this potential.

**Costume jewellery.** Costume or imitation jewellery is manufactured at a large number of craft centres in India. The important ones are Bombay, Jaipur and Nathdwara (Rajasthan), Amritsar, Delhi, Srinagar (Kashmir), Varanasi, Agra, Hyderabad, Mangalore, Cochin, Calcutta and Imphal (Sikkim). The total estimated employment and annual production of imitation jewellery is 40,000 and Rs. 20 crores respectively. The annual exports range between Rs. 2 to Rs. 3 crores.

With prices of precious metals and gems on the increase, the demand for imitation jewellery is increasing everywhere in the world. Indian imitation jewellery studded with glass beads, glass chatons, synthetic stones and artificial pearls, as well as plain ornaments with silver or gold plating, offers a wide variety of attractive shapes and designs. This industry has vast scope for development in the export field, provided certain improvements in design and finish are made.

## Carpets and other floor coverings

The Indian pile carpet story begins in the sixteenth century, around 1580 A.D., when the Mughal emperor, Akbar, brought some Persian carpet weavers to India and set up the royal workshop in his own palace. Though Sir George Birdwood in *The Industrial Arts of India* (1880) believed that carpet manufacture existed here before the Mughals there is hardly any evidence to show that it was an organised industry. While Akbar introduced the art of pile carpet weaving in silk and wool with floral, animal and bird designs, the great tradition was continued by his successors Jahangir and Shahjahan in whose reign carpets gained renown even outside India. A few of these are in the Jaipur Museum but some of the best are in the Victoria and Albert Museum, London, and in museums in Europe and America.

The Indian carpet weaver ties his knots with great skill and dexterity on upright wooden looms of traditional design. The warp is mounted on the upper beam and the woven (hand-knotted) fabric is wound on to the lower beam, frequently located in a trench so that a very high ceiling is not necessary. No use is made of any mechanical contrivance, the only tools used being a *chhura*, a heavy curved steel knife for cutting the threads after the knot has been tied; a *panja* or comb made of iron, or iron and wood, for beating in the weft and the pile tufts, and a *kainchi* (scissors) for cutting the pile level. Each of these tools varies in design, size, weight and workmanship from area to area, and, quite often, from weaver to weaver.

The warp is always cotton, except for a very few carpets made in the Bokhara and allied designs which have a wool warp. The

Indian carpet is usually a wool pile carpet, though some cotton pile, and a very few, but extremely fine, silk pile carpets, are also made. (Some of the latter also use silk as warp.) The wool pile yarn may be handspun or millspun, as well as worsted. The base fabric of the carpet is woven in "plain weaves". Between adjacent pairs of weft threads, a row of knots is tied, each knot being tied to a pair of adjacent warp threads. This is the commonest arrangement in Indian carpets. However, some variations do exist, for instance, a pile knot may be tied on two adjacent pairs of warp threads as against two adjacent warp threads. This is known as *jut* or double knot. This makes for economy and in the hands of a competent weaver no harm is done to the carpet. The fineness of a carpet is judged from the number of knots per unit area, and the design, colours and quality of yarn. The firmness, thickness and appearance of the back of a carpet are important considerations.

The design to be woven is generally prepared by the designer from a photograph, a plate, or actual rug received from the manufacturer, who very often gets the material from the importer. The design is prepared on graph paper, and translated into a script—called *talim*—in the case of Kashmir carpets. Generally, three to five weavers work on a loom depending on the size of the carpet. They are usually young boys (though now girls are also entering the craft) working as apprentices under the guidance of a master weaver, who reads out the design from the graph or *talim* while the others follow. The result is a pleasant chorus accompaniment for the knotting operation.

Beginning as a copy of the Persian, the pile carpet industry gradually became Indianised, assuming a character of its own. India produces carpets in several sizes and varying lengths of pile. The pile may be as low as 1/4″ as in Kashmir carpets or as high as 7/8″ as in the Indo-Berber carpets which are made from handspun wool. The great variety of designs varies from delicate Persian to sturdy Central Asian. The designs so faithfully follow the originals that sometimes even an expert can hardly tell that they were not made in their native region. In addition to designs from Persia, Afghanistan, Turkey, China, Morocco and France, a number of distinctly Indian designs have evolved in recent years, reproducing some of the famous old Agra, Jaipur, Lahore and Kashmir Mughals.

The wools used in carpets vary greatly. The best grades of Indian wool are used for medium quality carpets while imported wools blended with Indian high-grade wools are used for superior quality carpets. The yarn used is millspun as well as handspun, which now accounts for a small percentage of the total consumption of yarn. For fine quality carpets, such as Kashmir carpets, worsted yarn is used. The best qualities, made with high grade wool, develop a beautiful lustre after use. However, there is a growing demand for carpets which have a lustre even before they are used. This is obtained in carpets made with lustrous wool pile, by a process of chemical washing which enhances the natural lustre of the wool, the fibre becoming smooth and shiny. (There is some speculation that in this way part of the life of a carpet may be lost, especially if the washing is not carefully done.)

Acid-fast or chrome-fast dyes are used according to the requirements of buyers, though chrome-fast dyes are now in greatest demand. The range of colours used is extensive—from the palest pastels of the French Aubussons, to the deep reds, blues and golds of oriental rugs.

Kashmir is known for its very fine quality carpets. An average carpet in this region is made with 324 knots per square inch. Amritsar (Punjab), Agra (Uttar Pradesh) and Jaipur (Rajasthan) also produce fairly fine quality carpets. Gwalior (Madhya Pradesh) too, very nearly falls in this group. Warangal and Eluru (Andhra Pradesh) are among the oldest centres in India where carpet weaving was an extremely flourishing craft at one time. A sixteenth century Warangal carpet, finely woven with 400 knots to the square inch, is today in the South Kensington Museum, London. The wool used in these centres is usually in four natural colours—white, black, grey and fawn.

The Mirzapur-Bhadohi belt in Uttar Pradesh represents the most important area of carpet weaving in the country, as it has the largest concentration of carpet weavers. The tradition of carpet weaving in this belt is at least four hundred years old. This area specialises in the lower, medium and low-fine qualities, and accounts for nearly 90 per cent of the total production of carpets in India. The qualities have moved up; while 31 knots per square inch in the Mirzapur-Bhadohi area was considered high quality twenty years ago, the qualities woven now are above 100 and sometimes even 200 knots per square inch.

The carpet industry employs more than 200,000 persons in weaving, embossing, washing, etc, besides a large number in allied activities. The production takes place in towns and villages in various parts of the country, partly in factories but largely in weavers' homes. The number of looms engaged in the manufacture of hand-knotted carpets in different regions is over 50,000. The number of carpet looms in the Mirzapur-Bhadohi area is estimated at 40,000. Two decades ago, low quality handspun yarn carpets absorbed by Britain and Australia dominated the production scene of the Mirzapur-Bhadohi belt. The American market absorbs slightly higher qualities with thicker piles and better wools, in larger sizes. The opening of the German market in recent years has, however, made a big breakthrough. The products of Mirzapur-Bhadohi are acceptable in the German market, the world's single largest market for oriental carpets.

A distinctive style of carpet weaving prevails in the mountainous areas of India, right from Leh (Ladakh) to Darjeeling (West Bengal), Gangtok (Sikkim), Imphal, (Manipur), Bomdila and other centres in Arunachal Pradesh. Here carpets are made of pure wool in glowing colours, with dragon, snow-lion and stylised floral chrysanthemum and lotus motifs. Patterns are also taken from Buddhist iconography with the *dhawaja* (flag), the *kalash* (water-vessel) and the twin fish being particular favourites. Interesting geometrical patterns are also made using ultramarine blue, brown, white and yellow, with the border in diagonal lines. Carpets made in these areas are distinct not only in design but also in the techniques used. The tradition is essentially Central Asian.

Weaving is done by women. A straight loom supported on a frame, generally for weaving carpets in the size 3′ x 6′ is used. The warp is prepared from cotton and is stretched on the frame. The looping of the woollen thread is initiated by introducing a long metal rod around which the wool is looped and attached to the warp threads. Different colours of wool are thus introduced into the pattern. After the entire warp thread has been covered, the cotton weft is introduced with the help of a forked stick and beaten in with the stick itself. After this, another rod is introduced and the wool is looped around the rod and into the warp threads. The loops are then cut with a knife and the rod is removed.

The carpet industry is export oriented. The export of woollen carpets, rugs, etc. has risen sharply in recent years from about Rs. 14 crores in 1971-72 to about Rs. 100 crores in 1979-80 (exports in 1966-67 were Rs. 7.79 crores only). India is now the third largest carpet exporter in the world. West Germany has emerged as the single largest importer of Indian carpets, the U.S.A. next, followed by Switzerland, Great Britain, Australia, and Canada. Till 1975-76, India was the third largest exporter of hand-knotted carpets to West Germany, the first two places being occuplied by Iran and Pakistan. But in 1976-77 India replaced Pakistan, which now occupies third place.

The volume of annual international trade in hand-knotted oriental carpets is about Rs. 750 to 800 crores. It is on the rise and is estimated to reach Rs. 1200 to 1400 crores by the mid-eighties. Iran, until recently was responsible for nearly eighty per cent of this trade, but its share of the market has now come down to less than sixty per cent. Carpet importers in the international market look to the Indian subcontinent, i.e., India and Pakistan, to emerge as a major source of supply in oriental carpets. Although Pakistan presently has a competitive edge in certain qualities of carpets—in which it has built up a large export trade—India has the potential to become a leading producer of oriental carpets because of the versatility of the weavers, availability of requisite wools (including imported supplements), cotton and dyes, and a massive training programme launched by the All India Handicrafts Board in 1975-76 by which 67,000 new weavers have been trained by 1979-80. This programme is proposed to cover the new Sixth Plan period—1980-85—as well, with a view to adding about two lakh weavers to the labour force engaged in this industry. The training of trainers, too, is indicated, in view of the increasing demand for master weavers. The development programme for the carpet industry also includes the setting up of Common Facility Centres, conducting economic surveys, and publicity and exhibitions. With a view to conducting research and introducing new techniques to increase production and productivity, an Institute of Carpet Technology is being set up in Bhadohi (Uttar Pradesh).

A very important role has been, and is being, played by the Handicrafts and Handlooms Export Corporation of India, Limited (HHEC) in developing the export of woollen carpets, especially to West Germany. A carpet warehousing depot was established at Hamburg free port in 1965 with the object of achieving higher sales for carpets in this market. A consortium of leading exporters of carpets was also formed on a selective approach basis. A number of steps have since been taken by the Corporation to develop new qualities and designs suitable for the European Economic Community (EEC) markets. HHEC promotes exports of carpets and has also become the single largest carpet exporting organisation in the country. Leading manufacturers and exporters in the private sector too, have been expanding their operations. The All India Carpet Manufacturers' Association, Bhadohi, deserves special mention for solving the day-to-day problems of the trade and taking up matters with the Government.

The plan to raise the export of Indian carpets from the present level of about Rs. 100 crores to Rs. 300 crores by 1984-85 does not seem an impractical objective. It is well within realisation, provided the right steps are taken, progressively, for the development of this labour intensive industry. The Indian carpet industry has held its own against many odds including competition from other countries. It has made appreciable progress during the past few years and its future is now much brighter. For its continued and accelerated progress, however, the industry needs an adequate quantity of good quality yarn, facilities for testing yarn counts, competent design service and continued market intelligence to keep the industry informed of changes taking place in the principal markets abroad. The trend to produce higher quality carpets should not only continue but accelerate. Our carpets must not be cheap. They must be good value for money, and there must be no attempt to compete, price for price, with substitutes. The flexibility of design, colour and fineness in Indian hand-knotted carpets is enormous, and this resource should be drawn upon for capturing a greater share of the world market.

**Durries.** A *durrie* is a pileless cotton spread usually woven in simple stripes of different colours, running its own length or broken into rectilinear sections, or in a single colour. *Durries* are of two kinds, for beds and for the floor. The former are made on pit-looms and occasionally on frame looms, the latter, especially in larger sizes, are made on an elementary loom called an *adda*.

The Indian *durrie*, essentially a thick cotton-woven fabric, is popular all over the north, and in the south they are used together with mats usually as a floor covering, in infinite variations on a basic design. The technique of *durrie* weaving can be seen in its most primitive form in the villages of Punjab and Haryana even today. Here, weaving is done by Jat women for domestic use. Girls are taught to weave *durries* at a young age so that they can prepare a variety of them for their trousseaus. Women weave what are locally called *Panja durries* in different colours, Stripes as well as series of lozenges, and sometimes even stylised birds, animal and human forms are the motifs used. In the weaving of a patterned *durrie*, one colour is woven to the required width after which it is interlocked with the next colour and then interlocked again, thus creating a pattern by multiple threads of weft without any extra weft. The result is that there is no wrong side in *durrie* weaving.

In Rajasthan this technique of interlocking threads was developed further to make sophisticated floor coverings, with hunting patterns, trees and floral motifs. Ironically, this tradition has been maintained in Rajasthan jails where prisoners with long sentences are trained in this craft.

Uttar Pradesh is an important centre for the commercial weaving of *durries, with durrie* weavers concentrated in Agra and Fatehpur Sikri. *Jainimaz*, the prayer *durries* used by Muslims, are particularly finely woven. The Bhavani *durries* of Coimbatore are famous, and Salem is known for its fine cotton, and cotton and silk *durries* made in brilliant colours.

Navalgund, a village 40 miles from Dharwar in Karnataka, produces *durries* in striking and unusual designs but in small quantities. Here, girls are not allowed to learn the craft lest this skill spread to those outside the family, after marriage.

Obra and Patna in Bihar, Warangal in Andhra Pradesh, and Jobat and Tibgan in Madhya Pradesh, are among many other centres in India where *durrie* weaving is a traditional and still flourishing craft. The Bhutias in the Darjeeling region of West Bengal make *durries* largely with designs of dragons, clouds, etc. In Bolpur, West Bengal, *durries* made of jute fibre are now being woven.

In Sualkochi (Assam) and in many villages of Karnataka, multi-coloured, striped *durries* are woven from leftovers of sari looms.

**Chain-stitch rugs.** A speciality of Kashmir, these rugs bear an all over design worked in woollen thread on hessian. A lining of sacking reinforces the embroidery providing strength and protection against wear and tear. Chain-stitch rugs are popular because of the richness of design and range of colours from soft pastels to the characteristically bright Indian colours. Normal sizes range from 3′ x 5′ to 6′ x 9′. Other sizes are usually made to order. The main market for chain-stitch rugs is USA.

**Gubbas.** Exclusive to Kashmir, and generally known as the "common man's carpet" *gubbas* are made of *lois* or blankets which are washed, milled and dyed in various colours. There are two types of *gubbas*—embroidered and appliquéd. In the appliquéd type, pieces of dyed blanket are joined together and interspaced with embroidery, and have bright flashes of design against a sombre background. Cotton thread is commonly used for embroidery though woollen yarn may also be used. *Gubbas* are generally made in the sizes 4′ x 7′, 6′ x 9′, and 8′ x 12′. Square and round cushion covers are also made in the *gubba* technique.

**Numdhas.** A *numdha* is pressed felt, prepared simply by spreading wool with certain quantities of cotton evenly on mats (as in Kashmir) or sack cloth (as in Rajasthan). This is moistened with a solution of gum soap etc. which is pressed into the felt by treading upon it (as in Kashmir) or by applying pressure by hand (as in Rajasthan). *Numdhas* are mainly made in Kashmir and Rajas then and are of two types—embroidered and appliquéd. Kashmir *numdhas* have floral as well as geometric designs. In Tonk (Rajasthan) designs are embroidered and appliquéd and, now, even printed on the surface.

**Woollen druggets and kelims.** Wallajapet and Bangalore in South India have been known for their woollen druggets. The craft continues to cater to local as well as export markets. The usual quality of druggets manufactured in India are super, regular and medium. The difference in these qualities lies in the shade of ground colour. The darker the ground, the lower the quality and price. Both patterned and plain druggets come in many colours.

Of late *kelims*, which are Caucasian in origin, are also being produced, especially in Varanasi and Bhadohi (U.P.) and Panipat (Haryana). These are basically like *durries* except that woollen yarn is used in the weft. The designs are usually geometric on an off-white or red ground.

**Coir druggets and mats.** Coir floor coverings are a traditional craft in Kerala, and are popular at home and abroad. There are a number of production units, but Alleppey in Kerala has the largest concentration.

**Mats.** Grass mats are woven in many parts of India. The *kora* grass mats of south India and *sitalpati* (cool mats) of Assam are well known. Mats are also made of wheat or rice straw, certain types of weeds, and of fine bamboo. These are used as floor coverings, especially in rural areas. Some of these items, particularly prayer mats, are now being exported. There is considerable interest in the export market for floor coverings made of natural, vegetable fibres. (See section on Cane & Bamboo, Grass & Leaves, for more details).

**Jajams or masnads.** Handprinted cotton floor coverings have traditionally been popular in India. Samba (J & K), Amritsar (Punjab), Chittorgarh (Rajasthan) and a number of other places in India produce large printed floor coverings locally called *jajams or masnads.* Even today printed floor coverings used especially in the main living room are a common sight in Kashmir, Punjab and Rajasthan. Spread over plain cotton *durries* they hold quite well.

**Sunhemp druggets and carpets.** Sunhemp druggets are made in Tamilnadu. Some years back the Handicrafts Board trained a few persons at Gopalasamudram in weaving pile carpets, also out of sunhemp. These carpets have a cotton twine warp and two-fold sunhemp twine as weft for pile. This line has not, however, made much progress, though it has prospects.

**Sisal rugs.** Plaited sisal rugs are made in Maharashtra; Ahmednagar is the main centre. These rugs are available in small sizes, in round or oval shapes. They are structurally strong and pleasing to look at. The sisal fibre is dyed in different shades before being plaited.

## Metal craft

Metal craft in India is a truly ancient craft. The metal worker was called the *karmara* and as early as the Rudra of the *Yajurveda* we are told of the deep respect in which he was held. *Namah kulalebhyah karmarebhyascha:* "I bow to the family of the *karmara* who is as the Lord himself." The earliest bronze figures found at Mohenjo-daro reveal the high degree of skill attained by this art almost 5,000 years ago. The bronze figure of a dancing girl, with her carefree stance is one of the first solid-cast pieces discovered in India.

Indian metal craft has attained the standard of a fine art and plays an important part in the religious and community life of the people. Of the metalware produced all over the country vessels and utensils, in innumerable shapes, form the major part. The commonest objects are a variety of water vessels, cooking vessels, serving dishes and containers made of brass or copper. The *lota*, a small, round-bottomed vessel used for pouring water, is one of the most expressive and widely distributed forms we have. It has been praised by the American designer, Charles Eames, as the most perfected form, resulting from a classical tradition where form and function have been ideally married by generations of users.

About 2 lakh artisans are employed in the manufacture of art metalware in the country with an estimated annual production of about Rs. 120 crores. The export of metal crafts has gone up from Rs. 2.43 crores in 1966-67 to Rs. 59 crores in 1979-80 and it is expected to reach Rs 140 crores by 1984-85. The production is proposed to be increased accordingly through additional training and increase of other inputs. The important centres of production have been mentioned in Chapter 3.

Traditional Indian metalware in brass and copper has a world-wide reputation and has in the past found a ready overseas market, incorporating as it does, fine workmanship and relatively modest prices. A wide range of objects are made today by craftsmen who have devoted a lifetime to mastering the different hand manufacturing techniques—shaping, casting, engraving, enamelling and repoussé work.

**Engraved and beaten metalware.** Water vessels, *lotas*, *thals* (plates), tabletops and many other items are made out of sheet metal by alternatively heating and hammering the metal. A number of these domestic forms retain the marks of the hammer strokes, creating a dynamic surface.

Engraved brassware, of about two hundred kinds with shapes and motifs inspired by nature, are produced mainly in Moradabad. The more popular items are the *aftaba* or traditional wine jug of the Omar Khayyam type, flower vases, tabletops, trays, bells, fruit dishes, and plate stands. Engraving is also applied to cigarette cases, ash-trays, beer mugs, paperweights and chandeliers. Jaipur specialises in hanging lamps, tabletops, animal figures and enamelled trays and trinket boxes.

This craft, with its ornamentation on utility ware, was nurtured by Islamic patrons through their love for ornamented surfaces. Such items are to be found in most traditional Muslim homes.

The range of metalware is extensive. While much remains to be done by way of good design, it must also be admitted that this kind of worked metal makes for the bulk of souvenir items and store-goods abroad. The popular items of manufacture have their surface decoration incised or chased in outline against a frosted background that is either polished metal or a buffed enamel surface.

**Traditional bronzes.** The metal icons of India, speaking the eternal language of the spirit, represent a historic tradition that continues to inspire thousands of craftsmen. The images of south India have become collectors' items due to their unusual strength and elegance and their high degree of sculptural expression. In order to make solid images for worship, a wax model is coated with different layers of clay till a thick, solid coat is obtained. After this, fine steel wire is woven round the entire clay model to reinforce it. This is then heated over a ground furnace. The wax drains out through a fine pouring channel constructed at the base of the wax model, and molten metal is poured into the hollow space thus created. Once the mould is completely filled with the molten metal, it is allowed to cool gradually. The outer shell is then split open and the cast metal figure is finished by chiselling. The more finely cast the finished product is, the less chiselling it requires. And so it is that details of limbs, features, ornamentation and costuming emerge through the skilled hands of craftsmen.

In ancient times, the metal alloy used for casting icons was *panchaloha*, a mixture of five metals—copper, brass, lead, silver and gold. Nowadays, due to the high cost of precious metals, the addition of silver and gold to the alloy has been almost completely eliminated for decorative sculpture. Figures for worship, however, contain a small quantity of silver and gold. In north India an alloy of eight metals, *ashtadhatu* (gold, silver copper, zinc, lead, tin, iron and mercury), was used.

The bronzes of Swamimalai, Madurai and Madras in Tamilnadu, and Nagamangala in Karnataka are among the finest in the medieval Hindu tradition of the Chola dynasty. Images are cast both solid and hollow, and some are also oxidised. The museums at Boston, New York, Paris, London, Berlin and other important cities of the world, possess some of the best original specimens of this art.

A pilot centre was started by the All India Handicrafts Board at Bangalore in 1958 to revive and preserve the traditional skills of cast bronzes in this country.

**Tribal metal craft.** The brass and bell metal images, known as *dhokra* work, produced in the tribal areas of eastern and central India, are hollow-cast votive images reflecting the archetypal dynamism of a pre-historic tradition. The tribals of Bihar, West Bengal, Orissa and Madhya Pradesh use the cire-perdue (lost-wax) method to produce vigorous ancestral and votive icons, masks, animal figures, oil-lamps, containers and bowls. By this process (or, rather, processes, since virtually every foundry in the tribal region has its own variant of the basic formula) a clay replica is first prepared slightly smaller than the object to be cast. This is known as the clay-core. Once this is bone dry, hand-rolled threads of bees' wax, to the fineness of 1/16th of an inch thick, are wound tightly around the core till no visible trace of the clay beneath is left. The ribbed wax sheath that results is sometimes smoothened out with finger tips or a warmed strip of brass. Further modelling takes place on this wax-sheathed clay-core, again with wax in order to delineate or add other parts of the total design.

After the wax-work is completed, the replica is coated with a thin layer of clay paste which will take, on its inner wall, the negative impression of all details on the outer face of the model. Then there are a number of devices, some of them quite complicated, for arranging the runner or pouring channel to carry the molten metal into the replica chamber when casting takes place. The technique adopted ensures that the molten metal flows swiftly, gradually incinerating the wax, and preempting the empty space thus left between the walls of the clay-core and the inner walls of the primary mould. When this construction is cooled sufficiently, it is broken open with a large hack-knife, the metal image is removed, and its surface filed smooth. The finished ware retains the texture of the ribbed wax and its original clay-core. Except in hollow, three dimensional constructions, the clay-cores are allowed to remain inside their metal sheaths after casting in order to give the votive images the required weight when placed on house altars.

Metal workers engaged in this craft are of two types—those resident in or near tribal areas, and itinerant casters called *dhokras*, who move from village to village on bullock-carts and set up roadside foundries where they produce their wares.

**Metalware for daily use.** Some of the most beautiful and interesting metalware of India is, indeed, well-cast and undecorated utensils and lamps used by people in their daily life and for ceremonial purposes. From Kashmir, U.P. and Bihar, to West Bengal, Assam, Orissa and south to Tamilnadu and Kerala an extensive range of cooking, serving and pouring vessels in bronze, brass, copper and bell metal are produced. These are invariably functional and well-proportioned. One classic example is the shallow Kerala *urli* produced on a scale of from a few inches to several feet in diameter. Export possibilities of these utensils with slight modifications to suit foreign requirements are still to be explored. Since such household metalware has traditionally represented the average Indian's best investment in movable property, the average alloys have been perfected by generations of users to wear well, and the forms are perfectly aligned to function.

Nachiarkoil, Vagaikulam, Nagercoil, Trichur and Trivandrum in south India produce various styles of lamps well-known for their beauty. Traditional temple bells noted for their depth and purity of tone as well as strength also come from Nachiarkoil, Madurai, Vagaikulam, Vedakkankulam and Nagercoil.

**Repoussé work.** Another technique traditionally perfected in India is deep, repoussé work, in which a flat piece of metal, or the rounded part of a vessel, is filled with lac and a basic pattern drawn. The design emerges as the metal is beaten with hammer strokes. Varanasi in U.P., Bhuj in Gujarat, Bombay and Pune in Maharashtra, and Tiruchirapalli, Thanjavur and Madras in the south, specialise in this technique, used on vessels, wall plaques and decorative panels.

The characteristic feature of contemporary encrusted metalware is raised figures used to decorate medallions and canopied niches. The figures of ornamentation are either repousséd or rivetted on to the article. The best work of this kind comes from Thanjavur in Tamilnadu where it is generally made in copper, silver or brass; mythological figures encrusted in silver on a finely engraved copper background are unique objects of decoration. Plates, bowls, trays and rosewater sprinklers are also made in this style.

**Bidri work.** The inlaying of gold and silver on steel or copper was widely practised in Arabia and Persia, and it is to this that *bidri*, a type of damascened work, can be traced. The basic material of *bidri* ware is an alloy of zinc with small proportions of some other non-ferrous metals that is then oxidised. Bidar and Hyderabad are known centres of *bidri* work. Apart from the richness of design, the beauty of *bidri* ware lies in the striking contrast between the matte jet-black oxidised background and the lustrous, polished silver or gold inlay. Besides traditional items like *hukkas*, betel boxes, goblets, and flower vases, today paper cutters, menu card holders, cigarette cases, ash-trays, fruit dishes and trinket boxes are also popular.

**Electroplated goods.** One type of Indian metalware that is the direct result of technology are electroplated goods, though in certain mountain areas religious items of baser metals would traditionally be "washed" in silver or gold. Moradabad now produces a variety of plain and engraved silver plated goods, and enjoys the great advantage of a highly skilled technique of producing thin walled section sand castings. This line has great export potential provided the metal is lead-free and good functional designs are devised to incorporate sound workmanship with appropriate forms.

## Wood-work

As natural, almost as organic as the earth itself wood is a material that man has always relied upon. The Indian wood carver—the *sutardar* as he was known in classical times—has always been adept in the use of his tools and in the selection of the appropriate wood for the specific task in hand. His function was primarily a community function, utilitarian to start with.

Indian hardwoods from the tropical south were a valuable commodity, much prized by early European merchantmen, and ebony, rosewood and teak continued to be exported from India to Victorian England. Almost every part of the country has its cheaper fruit woods and soft woods that lend themselves easily to lathing and turning, and form the basis for household tools and implements.

Wood carving first finds mention in the Vedas, and is referred to again in the *Mahabharata* and the *Ramayana*, in Buddhist literature, and in the accounts of foreign travellers who showed great interest in our architectural forms.

Certain examples of the craft have survived wind and weather and the depredations of insects and a tropical climate. These can still be seen in the carved doors and perforated balconies of old temples and *havelis*, and on thrones and images of various deities. The *Matsya Purana* recommended that every house have door frames of carved wood, as a sign of welcome to guests. This tradition of carved wooden frames and balconies supported by brackets in the form of animals, birds and humans continues even today in the design of houses, manors, temples and community meeting places throughout the country.

There are a number of techniques in use for wood-work, from joinery, lathing and freeting to fine carving and inlay, and their uses are listed below.

(*i*) The carving of architectural forms such as door frames, lintels and shafts. Decoration is done in bold relief with the help of simple carpentry and carving tools.

(*ii*) The carving of panels, caskets, trays, boxes and furniture, using specially made carving chisels, both flat and curved.

(*iii*) Inlay work, which is almost like embroidery on wood. Ivory inlay or *tarkashi* (wire inlay) is used mostly in boxes, *chowkis* or tabletops. In earlier days *tarkashi* adorned *kharaons* (wooden sandals) as well.

(*iv*) *Jali* or fret work. This is based on arabesques and modular geometric patterns, used in making perforated screens or wall panels, and even such simple articles as trivets, trays and bookends.

(*v*) Turned and lacquered work. With the help of simple lathes woodworkers turn a variety of articles, such as bedsteads, swings and cradles, folk toys and kitchen implements, such as churners and rolling-pins.

(*vi*) Veneering, marquetry and appliqué are other forms of ornamenting wooden articles, dexterously executed by our craftsmen.

The designs in wood-work cover a wide range—floral, animal and human figures; panels and friezes based on religious themes; Persian and Arabic patterns developed during Muslim rule, and everyday furniture directly influenced by European forms. Like other crafts our wood-work, too, has responded to historical and environmental changes.

An important section of the Indian wood carving industry devotes its attention to the production of dolls, mythological figures, icons, masks and characters drawn from traditional dance and drama.

The woods used for ornamental work in India are walnut, which provides the base for the fine workmanship of Kashmir, and sandalwood, with its delicate natural fragrance, used in Mysore and a few other places in South India. Teak, *sheesham*, *deodar*, ebony, redwood, rosewood, red cedar, *sal* and many others are also used by Indian craftsmen, as they lend themselves to fine decorative carving and inlay work.

Each region has developed its own style of wooden structures, carvings and inlay work. Although produced in many different parts of the country, a few centres have become famous for their exquisite carving, inlaying, turning or lacquering. Many of the renowned centres of wood carving became so because of their dependence on local supplies. These range from Himalayan softwoods to the precious hardwoods of the southern forests. The states of **Jammu and Kashmir**, **Uttar Pradesh**, **Gujarat**, **Karnataka and Kerala** have developed distinctive styles of working in wood. Even Rajasthan, abutting the desert, continues to carve small pieces of sandalwood and rosewood, besides heavy ornamented furniture.

**Kashmir.** Here, wooden mosques and places of pilgrimage sustained the rich wood carving and wood turning tradition. Houses were also lined with wood, with ceilings worked in geometrical patterns, and windows in lattice-work.

Kashmiri craftsmen use walnut, which, with its close grain and even texture, facilitates fine and detailed work. Kashmir is now one of the few places in the world where walnut is still available. A variety of carved products—cabinets, tables, trays, boxes—bear the recurrent motifs of carved grapes, roses, lotuses and *chinar* leaves. Some functional objects are carved from a single piece of wood and reveal its grain. The best of these include dishes and bowls. At Anantnag utilitarian household articles—rolling boards and pins, bowls, ladles and table lamps—are made by the wood turning process. Efforts are being made by the Government School of Design, on the advice of consultants, to develop sound and quick seasoning in bulk, joinery, knock-down furniture, coordinated and utilitarian elements to reinforce surface decoration.

**Hoshiarpur (Punjab).** Wood workers here specialise in inlaying ivory (now more or less replaced by plastic in the interest of low costing). Intricate designs received much royal patronage a couple of generations ago. Wooden furniture, trays, and mirror frames repeat certain basic motifs and ornamentation derived from the environment. Some of the most common motifs are *dodi* (bud), *marori* (scroll) and *patta* (leaf). Small motifs based on the diamond and chevron are used in intricate clusters to represent *jhari* (bush) and *saru* (cyprus). Other common motifs are *gamla* (flower pot) and a variety of flowers, birds such as parrots, peacocks and pigeons, and animals such as deer, horses and elephants.

**Saharanpur (U.P.).** This is the most flourishing commercial centre for wood carving. *Sheesham* and teak are used for the small scale manufacture of traditional as well as newly-designed products—screens, cigarette boxes, tables, trivets, bookends and many others. Although a number of new objects have been added, design motifs remain almost unchanged. For example, almost all articles are bordered by a creeper motif, though the most common pattern is the climber leaf which, due to its close resemblance to a grape leaf, is called *angoori*. Inlaying with fine brass wires (*tarkashi*), an Islamic-inspired craft, has received renewed attention in recent years as a result of new apprenticeship programmes that have reinforced the dwindling number of adult craftsmen. Saharanpur now also concentrates on wood seasoning or the preparation of wood to be crafted, by mellowing it and making it proof against cracking and splitting.

**Gujarat.** This region has a strong cultural tradition of architectural wood carving still observable in old *havelis* and the more traditional parts of towns. Architectural wood carving is no longer commercially viable in the developing commercial cities, but there are exciting examples of wood-crafted products still available in rural areas.

Sankheda village has a unique tradition of applying indigenously developed silver, gold and bronze colours on wood. It is thought that the technique originally came from Madhya Pradesh, where it had long been a guarded secret. The Sankheda craftsmen make low slung lacquered furniture—chairs and tables—besides traditional swings, cradles and baby-walkers. A very restrained adaptation of traditional forms could produce useful results for export.

Surat has a tradition of marquetry-work, which is locally called *sadeli*. In this technique materials of different textures and colours—generally ivory, ebony and sandalwood—are bonded together and then cut into cross-sections. These small sections are closely pasted on a wooden background, mostly on the lids of wooden boxes, forming kaleidoscopic patterns.

**Goa.** Here, the old craft of miniature painting on wood has been revived. Besides traditional carved Biblical figures, bold carving is being done on cabinets and bedsteads though on a very small scale.

**Tribal wood carving.** Tribal carving is still alive and vigorous and can be found wherever there is a high tribal concentration. The north-eastern region specialises in ancestral votive figures representing warriors, the mother and child, standing or seated figures and dancing couples.

Carvings of hornbills, pythons and bulls adorn the *morung* (communal dormitory or village guard house), and these have an auspicious or protective significance.

The finely carved combs and tobacco cases of the Murias of Central India are a part of their courting ritual. This social significance only serves to illustrate how highly hand skills are regarded as part of each man or girl's eligibility.

**Other areas.** West Bengal has its own tradition of strong folk carving. The master craftsmen of Natungram produce vigorous mythological carvings and very simple and stylised figures of owls, that were originally votive. Carved figures, furniture, cabinets, jewellery boxes, chests and lamp stands produced in Bihar are noted for their elegant designs. Orissa excels in making beautiful dowry chests of painted wood, in addition to carved figures of Lord Jagannath, the main deity of the temple at Puri. Andhra Pradesh is famous for its colourful Kondapalli toys, Tirupati rosewood figures of great vitality and *Nirmal*-ware named after the village Nirmal where special indigenous paints were produced and applied on screens, wooden plates, food-covers and toys. This traditional craft has been revived and developed in Hyderabad city, and a variety of furniture and other articles such as wall plaques, trays and boxes are produced. The colours are bright and durable.

**Sikkim.** The Himalayan state of Sikkim produces exquisite carved and painted wood-work, especially small folding tables and full-size screens. The designs are typically Tibetan in origin, derived from wooden shrines and other monastery accessories.

**Delhi.** This Union Territory has recently developed a number of successful designs for furniture. Well-known designers, entrepreneurs and furniture firms have revived several local designs for lathing, carving and inlay. The number of successful workshops for artistic and functional furniture continues to increase.

**South India.** The capacity for wood carving in south India is considerable. The tradition finds its best expression in the *rathas* (carved chariots) used by temples for their deities at the time of ceremonial or festive processions. Carved panels depicting gods and goddesses and mythological events are represented and now also carved separately for individual customers. Kerala has one of the richest traditions in wood carving in India. Here, houses have carved pilasters, pillars and beams, and almost every large house has a carved temple. Kerala craftsmen also craft elephants in varying sizes.

Apart from carved elephants in rosewood the pictorial inlaying of different coloured woods on rosewood is also done in Kerala and Karnataka. Figures of deities, particularly Ganesha and others, are popular, originally drawn from temple friezes. The *bhuta* figures collected in the village of Mekakattu in South Kanara, Karnataka, are one of the most exciting examples of traditional wood carving and show the iconic and votive tradition of wood sculpting that exists in many villages, independent of patronage and market pressures.

Mysore city, on the other hand, under local royal patronage developed an intricate form of ivory inlay on wood, In recent years a parallel technique of surface ornamentation, that of inlaying woods of different and contrasting colours and textures, has been evolved.

The estimated number of workers in art wood-work in India is over a lakh with an annual production of about Rs. 60 crores. Of this, goods worth about Rs. 8 crores were exported during 1976-77. The export figure for 1979-80 was about Rs. 16 crores and is expected to reach Rs. 40 crores by 1984-85. The opinion of those in the field confirms the finding of recent surveys that much can be done to expand the export of Indian wood-work from each part of the country. Heavy surface ornamentation naturally increases the price of the finished product and pushes it into the range of collectors' prices. Unless reinforced by fine joinery and carpentry, and sound seasoning, commercial possibilities of wood carving are diminished. Careful attention must be paid to packing and packaging, and for this reason knock-down furniture whose elements can be easily re-assembled has a strong potential. Meanwhile with changing needs and the necessity for low costing, simple, functional elements that are structurally sound continue to gain in the market.

Various areas are capable of healthy development given a new and sensitively determined purpose, in exploring new types of wood and working out new forms to meet a growing demand, both domestic and foreign.

## Embroidery and shawls

Embroidery, aptly described by some as painting by needle, is an aesthetic expression of emotions, rendered with patient labour. It introduces grace and elegance even into articles of everyday use. Indian embroidery takes its inspiration from nature, and the products of various regions reflect the colours of the flora and fauna of that area.

Designs in Indian embroidery are formed on the basis of the texture and design of the fabric and the stitch. The dot and the alternate dot, the circle, the square, the triangle and various permutations and combinations of these go to make up the designs. Religious motifs such as *gopurams,* the *tulsi* plant, temple doorway, etc. are all equally popular. Every medium has been utilised; embroidery on leather, velvet, net, cotton, hessian and silk, is done all over the country and now even raffia and screwpine articles are embroidered.

The love of personal adornment, so evident in the tribal people of our country, has resulted in an exuberant use of embroidered materials in these areas. We find here a decorative joining of cloths, geometric designs, appliquéd decorative hems and decorative braids, made and worn with evident pleasure.

The idea of enriching fabrics by the use of precious stones and metals is well known. In India, beads and mica have also been used to embellish embroidered fabrics and give them the requisite glitter. Apart from traditional materials such as wool, cotton, silk, beads, and gold or silver thread, the Indian embroiderer has made use of such exotic materials as beetles' wings and various seeds to add richness.

Practically all the known embroidery stitches used in any part of the world are used here, as well. This has come about through design and technical influences arising out of contact with other countries and trade and cultural exchanges between them. These fabrics, while retaining their original character, have a distinct Indian quality, so that while Indian embroiderers have used the stitches of Spain, Germany, Baluchistan and China, they have imparted to the finished product a unique stamp.

While details of embroidery peculiar to various regions are discussed under their respective states, briefly given here is a bird's eye view of the great variety of Indian embroidery.

**Kashmir Imbroidery.** This displays a highly rich colour spectrum and exquisite workmanship. The designs are beautifully composed and depict the flora and fauna of the area. The *chinar* leaf, the grape, the cherry and the plum, the almond and the apple blossom, the lily, the iris and saffron flower, along with birds such as the parrot, magpie, kingfisher, woodpecker and canary, are all worked in clear, glowing colours.

Most Kashmir embroidery is executed in long and short satin stitch while the more common variety is done in chain stitch. Another type of embroidery, known as *rafugari* or darning stitch, is worked with the same type of material as the base fabric, thus creating a beautiful texture. The craft is seen at its best in *dorukha,* when the stitch is the same on both sides of the cloth.

**Phulkari.** Punjab and Haryana are noted for their *phulkari,* literally 'flowered work'. Traditionally worked by women, the base of *phulkari* embroidery is a coarse cotton cloth in orange, red or blue. The embroidery is worked in flossed silk, the motifs sometimes geometric and stylised, sometimes figurative and based on local images. The designs are vigorous and masterly.

Yellow, white, green and red are the colours preferred in selecting silk floss for *phulkari* work, although shades of these colours may vary. *Phulkari* work is made with horizontal, diagonal and vertical stitches, producing patterns of various shapes and sizes.

One variety of *phulkari* is the *bagh* or garden, which is used for embroidering the edge of the cloth to produce a border-like effect. It is known by different names such as *Kakri Bagh* (Cucumber Garden), *Mirch Bagh* (Pepper Garden), and so on, the name being derived from the motif used.

**Chamba rumals.** The embroidered *rumals* of Chamba in simple stitches depict the Krishna Lila, Ras Lila, legends of Ragas and Raginis and other religious subjects. Outlines are made in dark silk, the whole being done in ordinary running stitch, with the gaps on either side of the stitches being filled in. Human figures, trees, flowers and architectural designs are all used as motifs, and the *rumals* often draw their inspiration from the miniature paintings of this hill state.

**Kutch and Saurashtra.** Kutch embroidery is distinguished by its elaborate decorativeness. It is a part of the life of the agricultural and pastoral people, and indeed, even cobblers are skilled in embroidery. Used on a lavish scale are pieces of *abhla* (mica) which are attached to the cloth.

The basic stitch of this area is the chain-stitch. The articles produced include trappings for cattle and camels, *torans*, which consist of one long embroidered panel with scallops also embroidered, and are used to hang over doorways as symbols of welcome. *Chaklas* are square pieces of cloth finely embroidered, used by a Kutchi bride to wrap her trousseau with. The motifs consist of elephants, canopies, peacocks and parrots.

The Saurashtra embroiderer uses with skill the darning, herringbone, interlaced and chain-stitch expressing vividly, local traditions as well as scenes of rural life, animals and birds. The articles produced are similar to those produced in Kutch. Use is made here of strips of material of different colours joined together to form a decorative base for the embroidery, which also features pieces of mica. Often, embroidery on special garments is of such exquisite fineness that it completely covers the base material. Closely related to Kutch and Saurashtra embroidery is that practised by a large number of Sindhis (people of Sindh, a province now in Pakistan) settled in India. The darning, chain, and interlaced stitches combine to produce the distinctive Sindh style.

**Kasuti of Karnataka.** *Kasuti* makes use of the back stitch, the running stitch, the cross-stitch and the zig-zag running stitch, and the colours used are usually red, purple, green and orange, brighter shades of these being preferred.

*Kasuti* patterns have a religious basis and refer to forms such as the chariot, *gopuram*, palanquin, *tulsi katti* (the enclosure of the sacred basil plant), Nandi (the sacred bull), the elephant, peacock, and parrot. The material on which embroidery is executed is hand-woven cloth of a dark colour.

**Chikan.** *Chikan* embroidery is done with white cotton on a fine white muslin base. The centres of *chikan* work are Lucknow in U.P. and Gaya in Bihar. *Chikan* uses the running stitch, back-stitch, satin stitch, stem stitch, herringbone stitch and button-hole stitch, together with several knotted stitches, such as *murri* and *phanda*, which result in a raised surface. All these stitches are minutely worked, and in good *chikan* work it is difficult to tell one stitch from another.

One speciality of *chikan* is the *jali*, in which a net effect is produced not by drawing out threads but by making holes in the fabric and tightening the ends to give the cloth an appearance of net. At its best, *chikan* embroidery is classical in style and skill, tracing its origins back to the courts of Oudh. Presently, this style has very successfully been applied to ready-made garments and household linen.

**Bengal kantha.** *Kantha* embroidery executed by the women of Bengal makes imaginative use of waste material. Rags are sewn on the base with simple running stitches which flow in several directions to form motifs. Old *kantha* embroidery is highly valued for its fine craftsmanship and because the women recorded in it vignettes of their daily life. The *rumals* are superbly designed, often using symbols of religious significance, and the stitches are extremely fine and worked with dexterity and skill. The embroidery starts from the centre and moves outwards in a circular configuration.

**Tribal embroidery.** Tribal embroidery is in a class by itself, so vast a range does it have and so varied is it in style and composition. Work of the Lambadi and Banjara tribes is best known for they are among the most colourful. The ordinary herringbone and satin stitch are commonly used, with an abundant use of shells, coins, beads and mirrors, the edges being decorated with tassels, metallic chips or cheap jewellery. Very outstanding is the embroidery done by the Todas, a tribe living in the Nilgiris in the south. Toda women embroider a long *chaddar* locally known as *poothkulli*, used for wrapping the body. At either end of the material, normally white in colour, and in between two bands of thickly woven cotton, the women embroider very fine geometrical patterns, following the warp and weft threads. The embroidery then appears almost woven. The colours used are red and black or red and indigo blue.

**Other embroidered work.** Quilted embroidered coverlets are a speciality of many parts of India, particularly Rajasthan, Uttar Pradesh and Andhra Pradesh.

Appliqué work in which a pattern is made by applying fabric to fabric is widely carried out on canopies, hangings, bedspreads, cushions and wearing apparel. Well-known centres of appliqué work are in Orissa (Pipli near Puri), parts of Bihar and Gujarat, and Tamilnadu (Tanjore and around). In Kashmir (Anantnag) *gubbas* are made in this technique.

Church linen and other products catering to western taste are made at centres set up by Christian mission organisations mostly in the south.

**Laces.** South India produces excellent lace made mainly at missionary centres, or by women trained by them but now working at home. Narsapur in Andhra Pradesh has the largest concentration of lace workers. Lace is used as table linen and for articles of personal use, especially gloves.

**Shawls.** A vast variety of shawls is produced in India. Usually of wool, they may also be of cotton, silk and rayon. The famous *pashmina* shawls are made of the finest wool and have a luxurious, silky texture. The renowned *shahtosh* shawls, which easily pass through an ordinary sized ring, are made of the finest, lightest and warmest wool in the world, so that now they are prohibitively expensive and difficult to come by as well.

Indian shawls are ornamented by embroidery or by weaving a design into the material. The old *jamawar* shawls had the design either exquisitely woven or embroidered, sometimes even both. In either case, the texture was the same and the difference could only be seen on the reverse. The Kashmir embroiderer takes great pride in embroidering shawls which have a pattern identical on both sides.

The motifs used for embroidery or weaving in shawls are traditional Indian ones, the elephant, the mango, the lotus, and so on. Tribals use their own motifs, mainly stylised birds, butterflies, deer and other elements drawn from their environment.

The Indian shawl is usually 2½ yds. long and 1¼ yds. wide. For added warmth, a *doshala* double this size, is used. Nowadays, shawls are being made in smaller sizes to suit modern tastes, and for export. Narrow stoles and men's scarves are also made in the same design as shawls.

Embroidery and shawls occupy a vital position in the Indian economy expecially from the point of view of employment and exports. It is a wide-spread craft and various parts of the country specialise in different types of embroidery. It is estimated that about 2.75 lakh artisans are engaged in this group of crafts, which is mainly dominated by women, except in Kashmir, where men have, traditionally, been embroiderers. (A large number of women have now taken up embroidery in Kashmir too, as a result of training schemes for them.) The production of embroidery and shawls in the country was estimated at Rs. 27 crores for 1975-76. It has since gone up considerably.

The export of embroidered goods and shawls has been increasing gradually during the last decade. A slight unfavourable trend was witnessed during 1974-75 as far as embroidered goods were concerned, but the position improved considerably the following year. Exports of embroidered goods and shawls which were around Rs. 3 crores in 1976-77 crossed Rs. 6 crores in 1977-78. Embroidered goods including typical Indian embroidered garments (not totally accounted for in this group earlier) are in great demand, and this craft group has considerable potential for expansion. Its exports for 1979-80 were over Rs. 18 crores.

## Zari

From Rigvedic times, we hear of several varieties of textiles, among which cloth of gold, *hiranya*, figures as a distinguished type. The gods in their grandeur wear it, as they ride in their stately chariots. The *hiranya* cloth has usually been considered the earliest equivalent of present-day *zari* work or *kimkhwabs* (brocades).

India has long been known for its golden thread, or *zari*. Well-known products of the Indian zari industry, besides gold and silver thread (*zari kasab*) are the embroidery materials like stars and spangles, *chalak*, *champo*, *kinari*, *salma* and *badla*. The *zari* craft includes making *zari* thread and other material, as well as *zari* work, embroidery, or weaving with *zari* thread. The latter covers *zari* embroidered saris, evening-bags, foot-wear and belts, *zari* textiles and the world-famous brocades.

It appears from ancient texts that gold and silver wires were drawn out to such fineness that they could be woven into fabrics of pure gold or silver. Silk was added later to give colour and body. Now gold and silver wire is used as a special weft twisted along with the silk. The brocades and saris for which Varanasi in Uttar Pradesh is so renowned are really closely-woven silk fabrics with the designs worked out in gold or silver.

Long before the East Indian Company started its operations in India *zari* and *zari* goods had become popular items of merchandise. Their popularity can be judged by the fact that traders from China, Arabia, Turkey, Egypt, Morocco, Portugal, Holland, France, Sweden and England had their warehouses in India near the port of Surat and traded in *zari* threads, brocades, *zari* scarves, dress material, belts and shoes. Surat's famed *zari* industry is known for the beauty and quality of its finished products.

The success story of *zari* craftsmanship is the result of the traditional skill of Indian craftsmen who have for centuries been practising this craft regardless of economic returns. To keep pace with current demands, *zari* craftsmen have successfully made the transition from traditional techniques to modern ones, while always emphasising complete self-reliance. The basic metal used for real *zari* is silver, and for imitation *zari*, copper. It is interesting to note that all equipment used in *zari* manufacture, from start to finish, is locally fabricated and conditioned. This self-sufficiency makes the *zari* industry significant.

Surat is the biggest *zari* thread-making centre in the country, followed by Varanasi. Both imitation and real *zari* threads, *zari* embroidery material and *zari* lace and borders are manufactured in Surat. Varanasi on the other hand is a big centre for the manufacture of superior quality real *zari* thread (*kalabattu*), *zari* textiles and *zari* brocades. Other centres of production are Jaipur and Ajmer which specialise in *zari gota* and *zari thappa* work.

There are other centres utilising *zari* in various products, namely Srinagar, Amritsar, Delhi, Agra, Bareilly, Bhopal, Bombay, Lucknow, Patna, Hyderabad, Bangalore and Kanchipuram.

Agra, Lucknow, Bareilly, Bhopal and Delhi specialise in *zari* embroidery (*zardozi*) lace, handbags, belts, shoe uppers, etc. Among popular items of export are *zari* badges all produced manually by skilled craftsmen in Bareilly and Varanasi. *Zari* threads are used extensively in handloom (and powerloom) saris which are manufactured all over India, especially in Varanasi, Bangalore, Dharmavaram, Kanchipuram and Paithan.

Borders or laces are woven on handlooms as well as powerlooms. Often enough the looms intended for weaving borders and laces are of a special type, being smaller than the standard handloom. Nevertheless, in some places, the bigger looms normally used for weaving textiles are also used for weaving borders in the form of *thans* (lengths) of various sizes, later cut into smaller widths, so as to yield four or six borders at a time for one loom. Various floral and other designs are woven into the borders and sometimes the *zari* thread is substituted with silk or artificial silk yarn in the warp, so as to make the product cheaper.

Production of *zari* thread and *zari* articles is estimated at

Rs. 75 crores annually, the bulk of which is absorbed within the country, though exports of *zari* goods have been rising steadily for the last few years, till 1976-77 when the value of exports fell to about Rs. 2.75 crores. In 1978-79 it was about Rs. 3.9 crores. With the increase in demand for *zari* goods abroad, the export is expected to rise gradually and cross Rs. 6 crores by 1984-85. The major foreign markets are West Germany, U.K., U.S.A., Singapore, Afghanistan and Japan.

The *zari* craft provides employment to more than 2 lakh persons in the country. In the thread-drawing sector at Surat and Varanasi the number of people engaged in the industry has not increased much during the last five or six years. In the domain of *zari* work, however, there has been a gradual increase in employment.

## Ivory carving

Ivory carving is one of the oldest crafts in India as may be inferred from epics and treatises, and archaeological remains. The *Brihat Samhita*, a classical treatise, mentions ivory as the best material for bedsteads, an inscription at Sanchi refers to a guild of ivory carvers in the city of Vidisa while excavations at Mohenjo-daro and Taxila have revealed fine ivory needles and hair pins. The discovery of caskets at Bamian with exquisitely carved friezes of human figures points to an ancient tradition in this craft. Travellers' records of India's export trade with the Roman empire mention ivory carving as one of the most important commodities of export.

The west coast of India was an important centre of ivory trade with the Middle East and Europe. A number of areas for ivory carving were developed on this coast, while availability of ivory facilitated the growth of this industry in south India, too. Accounts of Arab geographers from the eighth century onwards mentioned Surat, Khambayat (Cambay) and Malabar as important trade centres for ivory, and the *Jataka* tales refer to the ivory carving of Varanasi.

Ivory continues to be an important export item and a variety of articles produced at places such as Trivandrum, Delhi, Jaipur, Berhampur, Varanasi and Amritsar cater to the growing overseas demand. Each area has a distinct style of carving. Trivandrum specialises in producing figures of gods and goddesses. These representations are based on traditional iconographic conventions for temple sculpture in the South. The many-armed Shiva with one leg raised in the rhythmic dance of life; *nayika* (heroine) waiting for her lover, listening to the whispered stories of the parrot perched on her shoulder; the dancing figure of Subhashini, and innumerable other figures are given sculptural quality by the master craftsmen of Kerala.

Delhi, where this art flourished under the influence of the Mughal princes, developed a characteristic form with the use of floral motifs and intricate geometrical patterns worked in fine *jali* lattice-work. Delhi craftsmen also make the elephant with the *howdah*, the whole carved out of one piece. The chains and jewels decorating the elephant are all delicately carved out of a solid piece of ivory, and each link can be separately lifted. Besides the virtuosity in technique, the stylisation is similar to the Mughal tradition of sculpture. Delhi has also grown in importance as a manufacturing centre for ivory jewellery. Craftsmen here excel in the manufacture even of small items, such as the intricately made beaded necklaces where each bead is worked in the form of a rose bud or chrysanthemum in full bloom with its leaves and tendrills in the background carved in an intricate *jali*. Carved ivory bangles, ear-studs and a variety of other utility items such as paper-knives, cocktail pins, decorative hairpins, ivory cuff-links and buttons are some articles produced in Delhi in large quantities.

Jaipur, which was originally an important centre for the production of ivory bangles, worn by Rajasthani women throughout their married lives, developed under the patronage of the Maharaja of Jaipur into an important ivory carving centre during the beginning of the present century. The few craftsmen who did relief work on trinket and pen boxes, trained a number of ivory carvers who originally specialised in lathework. Their speciality was in the carving of animal figures, elephants, lions and camels as well as peacocks. For connoisseurs, they carved figures from traditional legends and poetry. *Dhola maru*, lovers riding on a camel as they escape into the desert, is a common motif used even today by ivory carvers. Figures of *nayika bhedha* were specially made for members of the royal family. The *nayika* waiting for her lover under a tree, a common theme in Rajasthani miniature painting, has been exquisitely worked in ivory. The *ghanghor* figure, which is a form of Parvati worshipped by Rajasthani women for winning the love and devotion of their husbands, is also carved in ivory. Intricately carved chess-sets, in the Indian style, painted with indigenous colours, is a speciality of Rajasthan.

In Berhampur in West Bengal, the style of carving has been influenced by the folk traditions of West Bengal and the Mughal influence of the Nawabs of Murshidabad. The pleasure boat, *mayur pankhi*, shaped in the form of a peacock is a well-known design of the area. The replica of Devi in the form of Durga is another important design.

Varanasi, an important pilgrimage centre for Hindus and Buddhists, produces a variety of designs based on local traditions. Krishna leaning against the Kadamba tree and playing on his divine flute is also typical. Another speciality of the area is a carved shell inside which is depicted Buddha seated under the Maha Bodhi tree. This scene can be viewed from different angles and gives an appearance of a forest in which Buddha is seated in meditation.

Lucknow and Amritsar have specialised in carving, out of hollow cylindrical tusks, table lamps with bulbs inside the tusk which give a glowing light and highlight the fine carving. Today, 2000 people all over India manufacture ivory products worth about Rs. 3 crores, the bulk of which are exported. The exports of ivory, bone and conchshell products, as a group are expected to go upto Rs. 5 crores by 1984-85.

Among the ancient skills which modern India developed into significant export capacity, ivory carving is prominent. The craft is now facing difficulty with regard to raw material. Most of the supplies come from Africa, and import is becoming increasingly difficult in view of certain African countries imposing a total ban on the export of ivory.

## Toys and dolls

Toys and dolls have been in existence since the beginning of time when man first fashioned objects from clay and other natural materials, as playthings for his children or as gifts to his mate. Toys mimic real life; they are also mementoes of the cultural expression of various peoples and societies.

Some toys originated as images of gods used for ceremonies or rituals. When the feast or ritual was no longer observed, through a change in custom, the images were retained as toys or decorative items.

Dolls and toys conceal much beneath their simple exteriors and a systematic study of them can be a fascinating exploration of our cultural patterns, revealing historical and psychological trends. As far as India is concerned, the most ancient toys for which we have any record belong to the period of the Indus Valley civilisation, dating from 2500 B.C. These toys bear a surprising affinity to handmade folk toys of a much later date. At the ancient sites of Mohenjo-daro and Harappa have been found terracotta toys representing human figures, farm carts, cows, sheep, pigs, oxen, birds and animals, rattles, whistles, balls and kitchen utensils, all indicating a settled, rural existence.

The production of toys depends considerably on the raw materials available in each region. In Rajasthan for example, toys are generally made of cloth and papier-maché; in Uttar Pradesh and some parts of Bengal, from clay; places around Gwalior excel in toys of soft stone and wood; and it is not surprising that in the south, toys are frequently made of red wood and sandalwood.

Figures made of clay and suitably painted are the commonest in India. In the villages, clay toy-making is a collective effort, right from the gathering of the clay, baking, firing and colouring, and in the house of every village potter, a small kiln is set aside for the women and children to make dolls and other toys.

Clay or terracotta toys are either un-baked or fired in a primitive kiln heated by a slow fire of rice husks. As the firing proceeds, the chemical components of the clay change, producing different shades of ochre and orange. The best temperature for the firing is generally from 800°C to 1000°C, but it should never be so high that the clay turns grey or black. However, sometimes, black is the desired colour and then the figure or toy is subjected to a smoke-bath, or covered with coconut husks set alight with charcoal. When other colours are required, pigment made of earth-colours like ochre is applied as slip to the clay.

The hand-made clay folk toys of West Bengal are fashioned as a child would model in plasticene, by working the clay till the desired shape is achieved. The figures are baked either over a slow fire made up with rice husks or merely dried in the sun. Sometimes the figures may be painted, but true folk toys are not.

Clay folk toys made in traditional designs are never finished on the reverse. However well-modelled and painted the front may be, the back is always kept unadorned.

Toys are also made of *sholapith*, specially in Assam, representing characters from the epics. These are often manipulative. Palm-leaf toys such as rattles and miniature animals are also made, mostly in Tamilnadu. Painted bamboo toys, Raja-Rani (King-Queen) mother and child, etc. are made in Bihar. Folk or bazar toys are made of simple perishable materials such as paper, reeds, string and split bamboo. Sometimes manipulative and imaginative toys are made of bamboo with the addition of clay heads or weights.

The kites of India, particularly those from the Gujarat area, are exciting in form and colour, and special festivals are associated with kite-flying. Paper and tinsel are employed to make the famed *Bhatobhai* dolls of Gwalior (Madhya Pradesh), representing the Raja-Rani duo. Colourful and imaginative they come in sizes ranging from a few inches to over 3 or 4 feet in height.

Rag and cloth dolls are made all over India, but those from Bihar, Maharashtra (Pune and Bombay) and Delhi are specially known. The cloth, wood and papier-mâché toys and dolls made in the tribal areas of Bihar, West Bengal and Orissa are particularly witty and imaginative. Toy puppets are generally made of wood, and gaily costumed. These are made mostly in Rajasthan. They can be operated with strings. Small leather puppets especially those from Andhra Pradesh, also attract children.

Toys and dolls that are considered handicrafts in India, comprise wooden, bamboo, ceramic, palm-leaf and pith toys, and dolls made of cloth, papier-maché and wood. Whereas India's resources and experience offer an excellent field for the development of this craft, it has, by and large, remained unexplored and unattended to. India's exports of toys and dolls amounted to just Rs. 35 lakhs in 1979-80. The export target for 1984-85, is Rs. 3 crores.

## Cane, bamboo, grass, and leaves

Bamboo, cane, grasses and reeds as well as the coconut and date-palm leaf are used all over India to make objects. Mats and baskets, boxes and trays, toys and dolls, costume jewellery and wall hangings are products of an unbroken tradition carried down from the basketry of Neolithic cultures (circa 5000 B.C.).

Basketry is primarily a folk craft, and whether in the hilly tracts of Tripura or in the uncut jungles of Assam, Bengal, Bihar, Orissa, the Nilgiris or the dense uplands of Kerala, the inhabitants preserve their tradition of basket making to the present day. The valley of Kashmir and the plains of Punjab, Uttar Pradesh and many other parts of India also produce beautiful baskets.

Basket work can be classified into two main categories, coiled and plaited, according to the technique used.

**Coiled basketry.** It is the earliest form of basketry and has no affinity with any sort of weaving. It requires two elements, the coil or core and the sewing or wrapping strips. The technique consists of sewing together the coil material in the required shape, always starting from the base.

**Plaited basketry.** Plaited basketry is made by crossing the warp and the weft, but if the warp is indistinguishable, both are called wefts. The main varieties of plaited basket-work are known as chequer work, twill work, wrapped work, intertwined work and hexagonal work.

Baskets are mainly classified as carrying and storing baskets. Hill tribes like the Kukis, the Mikirs and the Mizos, especially, use baskets with locking arrangements for storing ornaments and clothes. Kamrup, Sibsagar, Nowgong, Cachar districts of Assam, and the Garo Hills of Meghalaya, are famous for baskets and other articles in cane, bamboo and grass. The artisans collect their raw material from local sources, and generally, thick—walled bamboo, at least three or four years old, is selected. In West Bengal, floral, geometrical and figured designs are produced by means of multi-coloured strands and accessories like cowrie-shells, beads, etc. The craftsmanship of the Bengal basket maker is best seen in the *pataras* (oval boxes), *jhampis* (oblong baskets), *kulas* (fans used for winnowing), *phulsajis* (flower baskets), *mathals* (sun-hats) and *calunis* (sieves). Lakshmi-caskets are produced with double walls, cane inside and bamboo twill-work outside, covered with rich red cloth on which shells are sewn to form floral designs. In Bihar, Darbhanga, Ranchi, Hazaribagh, Patna and Muzaffarpur districts are famous for split—bamboo baskets and *sikki* grass objects.

In Haryana, Faridabad makes baskets and boxes with *khajur* (palm) leaves. The willow baskets of Srinagar are famed, and Jammu is also known for wheat, rice and maize straw baskets and mats. Trivandrum in Kerala offers a variety of baskets and reeds of screw-pine leaves and *kora* grass are the principal raw materials. The important centres in Tamilnadu are Tirunelveli, Manapad, Nagore, Ramanathapuram and Melkulam where baskets are in great demand for carrying articles of daily use. Baskets locally known as *jhapi*, *dauni*, *marka*, and *duthi* are used by the tribals of Madhya Pradesh, and generally made of split bamboo.

Basketry is a very important household craft in Manipur, Nagaland, Arunachal Pradesh, Mizoram, and Tripura, where baskets are used for storing clothes and grain, carrying valuables, and holding fish. The baskets are made of split bamboo and are woven in chequered, twilled or wicker patterns. Sometimes geometric patters are also made for decoration. Baskets used for carrying husked rice are woven in a close-chain pattern to make them virtually water-tight. In Nagaland shield hats and raincoats are woven from split bamboo and canes. Ornaments like belts, necklaces, armlets, etc. are also finely woven from strips of dyed cane.

Among other important centres of basketry, mention may be made of Chanda in Maharashtra Bangalore in Karnataka and Allahabad and Varanasi in Uttar Pradesh. Bamboo baskets are in great demand among pilgrims mainly for carrying offerings to the diety. The cane baskets of Uttar Pradesh are also popular commercially for their good craftmanship and utility. They are used mainly as picnic and shopping bags and also as waste-paper baskets. Palm-leaf baskets, the chequered variety, are also made in Uttar Pradesh, and are used for packing sweets. *Moonj* baskets, made primarily in Allahabad, have a coiled pattern linked with stitches and come in many designs.

Like basketry, mat weaving is also a very ancient craft in India, and mats of different sizes and patterns are made throughout the country. Assam and Bengal make mats with mader grass. This grass, which grows abundantly in these areas, is collected and kept immersed in water for more than 24 hours. It is then cut and slashed into thin strips, which are dyed red and woven into mats. Chequer-board, spiral, diagonal, and zigzag leaf designs, as well as human and animal forms are affected on these mats. Midnapore and Cooch Behar, also in Bengal, are famous for a special variety of mat called *sitalpati*. Its weaving is purely a household craft, with the men preparing the cane slips, and the women doing weaving. The highest concentration of artisans pursuing this craft is in the district of Cachar in Assam. The villages renowned for the production of *sitalpati* in Cachar are Katakhal, Kaliganj, Karimpur, Bashigram and Sridurgapur. *Sitalpati* mats are particularly valued for their cool, flat surface, ideal for summer. Besides *sitalpati*, various types of mats are also produced in the districts of Kamrup, Sibsagar, Nowgong and the Garo Hills. Manipur and Tripura also produce beautiful mats. In Manipur, a *kauna*, a mat woven from a water plant, is so thick and soft that it may well be used as a mattress.

Andhra Pradesh uses screw-pine leaves to make very attractive mats and similar articles. Tamilnadu is famous for mats produced in the village of Pattamadai in Tirunelveli. *Kora* grass, which grows in abundance locally along the banks of rivers and in marshy areas, is the material used for making exceptionally fine Pattamadai mats. A 100-count Pattamadai mat takes a fortnight to make. Fine mats are produced in other parts of Tamilnadu as well, such as the districts of Tirunelveli, Tanjore, South Arcot, North Arcot and Salem. Somewhat coarser mats are also made at Veeravanallur and Harikesavanallur for spreading out paddy grain and copra.

Kerala is particularly well known for decorative *kora* grass mats. Besides this, screw-pine leaves are also used as a principal raw material. Mats made of *kora* grass and screw-pine leaves are extremely beautiful, having an unadorned, creamy surface, devoid of any design, and a bold, coloured line border. Kerala mats may be divided into five main varieties according to their functions: sleeping mats, prayer mats, table mats, *panthi* (sitting) mats and bag mats.

Apart from *kora* grass and screw-pine leaf mats, Kerala also produces fine coir mats, with many lakhs of people depending upon this industry. The coir fibre is spun into yarn and then woven. The decorative motif may be inlaid or stencilled on the mat, or woven in, as in textiles.

Toys and dolls are also produced from grass, bamboo and cane which are sometimes purely decorative in character, while at others, some ritualistic impulse may be expressed. There is an ever-increasing demand for baskets and mats made of cane, bamboo, grass, willow, screw-pine leaf and coir, in sophisticated markets all over the world.

Furniture made of cane, bamboo and willow, though without a long tradition, has made considerable progress in recent years. The possibilities of developing this line, both for domestic and foreign markets, are immense. New, practical designs and organised production are areas that need continuous attention.

The total world export of all types of basket work which was of the order of Rs. 40 crores and Rs. 120 crores in 1970 and 1975 respectively is presently over Rs. 300 crores. (China alone bags about 35 per cent of these exports). India's export which was less than a crore of rupees, a few years ago reached Rs. 2 crores in 1979-80. The Basketware Panel set up by the Handicrafts Board feels that India can capture a big part of the world market, and has suggested an ambitious target of Rs. 100 crores, to be achieved in the next few years. The only requirement, according to the Panel, is a planned and concerted move in the direction of increased production and thereby increased export by creating the necessary infrastructure. A realistic target for 1984—85 may be Rs. 10 crores.

Keeping in view the enormous potential for both generation of employment and export, the All India Handicrafts Board has included the following groups of essentially rural crafts in their plan for intensive development: (*i*) cane, bamboo and willow; (*ii*) grass, leaves, reeds and fibre products.

Coir products apart, the above crafts provide, at a very conservative estimate, employment to 4—5 lakh artisans throughout the country.

## Folk paintings

Folk paintings reflect the vitality of living, the patterns of memory, and a philosophy of life, besides an extensive visual and geometric vocabulary. Some of the best known folk paintings are found in Madhubani, Bihar. The women delineate *dhuli chitra*, dust paintings, on the ground with rice paste. Different areas have different names for this art. It is *alpana* in Bengal, *aripana* in Uttar Pradesh, *mandana* in Rajasthan and Madhya Pradesh, *rangoli* in Gujarat and Maharashtra, and *kolam* in the south. Their designs stem from the woman's imagination and her ritual observance of auspicious household ceremonies. There have been no models or tools to help in tracing or painting them. The activity is usually non-professional and utilises materials at hand. A handful of ground rice mixed with water and vegetable dye is the only material required, and for a brush a fibrous twig or a finger is used. In Tamilnadu the rice flour is strewn in frequently complex geometrical patterns that interconnect or inter-weave the basic field of dots. Since it is a household observance, little girls are trained in this skill quite early.

Floor paintings in Andhra are known as *mugulu*. In all the drawings the moving lines make circuitous movements and finally return to the base. The basic motifs are the lotus, *swastika*, conch shell and discs—auspicious signs of the deity. In these the figure of Lakshmi, goddess of fortune and fertility, receives frequent attention. The lotus also appears often and each time differently.

In Kerala during festivals, decorations are made at the threshold with a central flower-bed surrounded by stylised coconut forms, called *phool kolam*. The design is changed every day, for each is related to the worship and ritual of that particular day. For Onam, the harvest festival, designs with only dots and lines are made, a pot for example, symbolises the cooking of the new grain.

In Bengal and Orissa, folk paintings are traditionally done by the *sutradharas* or carpenters. In Orissa, the *chitrakaras* (painters) who are often *sutradharas* by caste, make *patachitras* as well as painted wooden figures of gods and goddesses, animals and other mythological figures. The *patuas* of West Bengal on the other hand are now abandoning their traditional occupation in favour of idol or image making, an occupation that is both more lucrative and resilient to changing life-styles.

The folk paintings of Orissa, popularly known as *patachitras*, have a history of great antiquity. The paintings, it is said, have a basic resemblance to the old murals of the region dating back to the fifth century, B.C. The best work is found in and around Puri, especially in the village of Raghurajpur. The painters of Puri, however, have a more sophisticated style of painting which, to some extent, has been influenced by the classical tradition of south India and of western India with which the Jagannath Temple has continued its association. Indeed, as a great centre for pilgrimage and commerce, it is the temple that has indirectly helped to keep the tradition of *pata* painting still alive. There is an artists' colony in the vicinity of the local temple known as Chitrakar Sahi. Here, the painting is done on cloth which is prepared by coating the ground with a paste of chalk and gum made from tamarind seed. The pigments are earth and mineral colours, and particularly popular are the figures of Jagannath accompanied by Balarama and Subhadra.

The wall paintings of Madhubani are the joyous expressions of the women of Madhubani (Bihar) and its surrounding villages. The murals are distinctive for their rich and lively compositions and the vibrant palette. Using themes from Indian mythology, they are originally painted on the walls on festive occasions. Recently, with the help and patronage of the Bihar Government Institute of Design, the Handicrafts and Handloom Export Corporation of India, and the All India Handicrafts Board, village women have found a commercial market for their festive art. Transferred on to paper, the paintings today are well-known in India and abroad. While this has provided an unexpected source of income to a people who face the annual threat of drought and flood, adaptation to new demands of scale, material, reproduction and market pressures, has its own hazards, both social and aesthetic, that must be guarded against.

The wall paintings of Rajasthan, outer Delhi, Uttar Pradesh, Himachal Pradesh and Punjab also have a particular festive or ritual function, as in Madhubani painting, though in certain parts of Uttar Pradesh and Rajasthan, murals are intended to be pleasurable with the sole purpose of decorating or embellishing the home. Free-hand drawings are done by women with the use of a twig and white chalk. In Kumaon, the usual wall-pictures are known as *bar boond* (dash and dot). The design is made by laying out a number of dots to make the outline of the design, then joining them together with lines in different colours. These wall paintings usually celebrate the naming of a child, the Brahmin thread ceremony, or marriage. The basic designs are locally known as *jyonti*.

Himachal Pradesh folk murals are in a class by themselves. The flora, and animal, bird and human forms are abstracted and placed in special areas like the circle, the square or the rectangle. The colours are locally prepared by the artists from vegetable and mineral extracts, and the subject matter, generally, is scenes from the Krishna legend.

Saurashtra (earlier known as Kathiawar) has a rich tradition of relief decoration, again most evident at marriages and other festive occasions. In many homes, walls facing the inner courtyard are plastered with a mixture of clay, cowdung and straw. After this, raised patterns of stylised parrots and elephants are worked on the walls and a final coat of clay and lime wash is applied, with an inset of mica pieces, so that when the white desert sunlight strikes the finished surface, it reflects from a brilliant white wall—seemingly pierced by thousands of mirrors.

Folk painting on pottery uses tree motifs, creepers, leaves, flowers, and animals. Kangra pottery, with its black or red base, usually has geometirc patterns, or leaves and creeper motifs in brown and white. Painting employs a mixture of clay and powder from a stone rich in iron oxide. Alternatively the motifs and geometrical repeats may be incised and cut into the unglazed pottery. Gujarat, Rajasthan, Uttar Pradesh and West Bengal also have a tradition of painted pottery, and the designs again are mainly animals, stylised leaves and floral motifs.

Folk painting on wood and playing cards *(ganjifa)* is also found in parts of the country. Tanjore in Tamilnadu has an age-old tradition of paintings on wood and wood-veneer playing cards. The wood paintings depict themes from the epics, and are naturalistic in outline. The playing cards on the other hand, are circular discs, richly decorated. The pictorial stylisation on the *ganjifa* differs from place to place as it generally absorbs certain elements of local folk paintings. Besides Tanjore, Orissa is also noted for this work. The Dashavatar set, which shows the reincarnations of Vishnu, is highly valued for its chaste lines and pleasing colours.

Tribal painting has its own iconography and a vocabulary of strong local forms. Indirectly, it expresses the tribe's reaction to its surroundings, its social customs and its culture in simple, predominantly geometric forms and basic colours. In the Warli folk paintings of Maharashtra, rich and frequently witty imagery is used together with familiar motifs and auspicious symbols. Mud walls are cleaned and coated with a paste of cowdung; when this dries, a coating of *gheroo* or red clay is applied to give body and colour to the background. Powdered rice flour mixed with milk and water and *sindur* (vermilion) provides the two pigments from which the designs emerge.

The change in the social, cultural and economic conditions of the rural and tribal areas, with an accompanying change of values, is having a visible impact on creative folk arts. In many areas they are becoming repetitive and hesitant, and there is very little indication of the emergence of new and vital forms. This is not likely either, till the craftsman's sense of well-being is restored, and he is again confident of his environment, the durability of his skills and of the forces that energise and sanction his way of life. We can only hope that, with the passage of time, traditional creativity will be able to find such moorings and reaffirmation.

# 2. Our Craftsmen

"The craftsman is not an individual expressing individual whims, but a part of the universe, giving expression to ideals of central beauty and unchanging laws; even as do the trees and flowers whose natural and less ordered beauty is no less God-given." Thus wrote Ananda Coomaraswamy of India's craftsmen, whose excellence has never been in dispute. Excellence of design and form, and an unsurpassed sense of colour have been valued, from father to son, both as a skill to be inherited and the achievement that follows sustained application. The value of labour lies in its fulfilment; beauty is the result.

Crafts represent the great cultural heritage of our country. They also occupy as important a position in our economy, most vitally from the point of view of employment and export. Craft already provides employment to the broad base of our society; it is a sector which is capable of providing much more. Indeed, the scope of continuous further employment is considerable.

Handloom weaving is the single, most widely distributed craft of our country. It is estimated that 3.8 million handlooms are presently worked in the country. These alone provide employment to nearly 10 million artisans. Various other crafts employ a further 2 million. It is interesting to note, in passing, that handlooming, apart from producing one-fourth of the country's textile requirements, is also India's second largest industry, after agriculture.

Tracing his origin to Visvakarma, the deity of artisans and craftsmen and the source of the creative intellect itself, the craftsman attempts to combine, in his vocation, the functions both of conceiver and executor.

If the Indian craftsman has exported ivories and weaves and finely-worked muslins across the seas, he has been no less ingenious in recycling the wastes and discards that he found around him, for his own use. This natural ingenuity reclaims the most modest material and turns it into a rich resource. Well-worn Bengali saris, softened by much use, are embroidered into quilted covers, *kanthas*, for babies. Worn blankets and *lois* are chainstitched into inexpensive and utilitarian floor coverings by the Kashmiris, while sacking is used to reinforce the chainstitched *gubbas*. Among the women of Jammu, corn-husk is plaited and coiled to make kitchen seats or *asanas*. In Assam and elsewhere, simple hieratic toys and dolls are carved from *pith*, while papier - mâché products are made all over by using waste-paper and rags for pulp.

Such examples of fine and ingenious skill can still be found in the homes of most of our people. It is a pity, however, that many Indians in their transition to an urban life-style of mechanical conveniences, tend to look down on this home-made tradition or consider its contribution to be merely ornamental or decorative. Whether they know or not the role of crafts in supporting the economy of today's India is of no less consequence. For handicrafts, including gems and jewellery, hand woven fabrics, garments and other made-ups, account for Rs. 1,200 crores worth of exports annually (1979-80).

It is tragic that the conditions in which our craftsmen and weavers are presently forced to live and work are completely disproportionate to the quality and extent of their achievement. Although the Central Government had been taking various steps to assist the working conditions, particularly of weavers, resulting in certain undeniable but sporadic improvement, much more remains to be done for the economic well-being of the weavers and of other craft-communities as a whole.

One of the most basic yet most neglected aspect of this in the past has been the earnings and working conditions of our craftsmen. How many people in this country are aware that the craftsman earns less than the average Indian factory worker? Indeed, in some cases he cannot even find sustained work or employment through the year. Most handicraft artisans work in their own homes and many are dependent on a consistent supply of raw material. This may depend on the season or on their outlay. A bad agricultural season will naturally deplete this outlay. Added to this landless craftsmen are market-dependent and hence extremely vulnerable to fluctuations in the market situation.

In simple mechanised as well as home-produced crafts, the working conditions need sound analysis to start with. Some suggestions might be considered: (*i*) an appropriate, periodical survey of the earnings and working conditions of craftsmen; (*ii*) wherever possible, labour or social security laws to be made applicable to larger unit clusters of handicrafts; (*iii*) application of the Minimum Wages Act to craftsmen; (*iv*) financial assistance to be progressively facilitated by State governments and banks to improve working conditions, purchase of equipment, tools, etc; and (*v*) a closer link to be created between craftsmen and appropriate marketing agencies, possessed of both development and a fair marketing policy.

In the past craftsmen would receive recognition from royal patrons and patronage would often be inherited by their families. Now, in order to honour craftsmen, the All India Handicrafts Board, since 1965, has started presenting annual National Awards to master craftsmen of exceptional skill. Under this scheme, each recipient of the National Award is presented with a plaque, an *angavastram* (ceremonial shawl) and Rs. 2,500 by the President of India. This is a rare and much-awaited moment in the life of a craftsman and it is a moving experience indeed, to watch their response to this distinction. (See Annexure A for national awardees from 1965-1980.)

On the twenty-fifth anniversary of India's Independence (1972) the Handicrafts Board also presented Special Awards to selected craftsmen throughout the country for their outstanding craftsmanship and imagination. Under this scheme, the Prime Minister honoured 10 craftsmen with Rs.10,000 each and another 25 with Rs. 2,500 each. A scheme to provide pensions to craftsmen in indigent circumstances is also operating. This is the first step towards providing some form of social security to the crafts community.

From the traditional private transactions and village markets where the local community came to the particular *galies* (streets) where craftsmen made and sold, the scene has changed overnight, in most cases, to an impersonal handling of bulk goods for consumer markets, many of them overseas. Fashions are specifically designed for a particular season. Consumption follows its own pattern of sudden surges and depressions. This is rich soil for the get-rich-quick type of middleman who invades the craftsman's life from the city, overwhelms him with orders, beats down prices and then, as suddenly, disappears!. He is, alas, an exploiter and an entrepreneur. He makes no secret of the fact that the craftsman needs him.

What other alternatives does the craftsman have for a steady and reliable distributing agent?

Since the inception of the Handicrafts Board, marketing has been one of its main concerns. Other Government sponsored and assisted agencies, including co-operatives which deal with handlooms and other cottage industries, have also opened sales depots and showrooms. In view of the present demand for craft items in our country and of proposals for opening new emporia and other steps relating to marketing, one hopes that sales through organised effort in the public sector will go up substantially. Although actual sales of handicrafts through public emporia do not represent a large percentage of the total sale in the country, they have the advantage of providing steady outlets and have created an awareness for handicrafts among the urban population. Serving as common showrooms they have indeed become pace-setters for several handicraft products, and several that were comparatively lesser-known have been brought to popular notice. Emporia are known to have a multiplier effect in creating demand for handicrafts and also increasing the sales of private shops. Their influence can be observed in the growing number of private shops selling handicrafts in hotels, airports and places of tourist interest.

The fact remains that the bulk of the craft marketing activity is in the hands of private traders. Steps, however, are being taken by the Central and the State governments to see that the number of unnecessary middlemen between the craftsman and his final consumers is reduced, so that a larger percentage of the profits goes to craftsmen. These steps need to be accelerated.

In a related area, the Central Government has been trying to provide certain basic services to craftsmen. These may be grouped under the following categories:

(*i*) *Training.* A number of young persons receive training under the All India Handicrafts Board/Apprenticeship Scheme, by which these young boys and girls may train with master craftsmen. Both are paid during the training period and it is hoped that this will deter the families of craftsmen from leaving the professions for more lucrative factory jobs, and encourage others to enter them once the market can guarantee a viable livelihood. (Over 1400 people had been trained till 1979-80). The Board has also launched a massive training programme in carpet weaving. Training is also being imparted in other crafts such as cane and bamboo, hand-printing and art metalware.

(*ii*) *Design Assistance.* There are four All India Handicrafts Board Regional Design and Technical Development Centres at Delhi, Bombay, Calcutta and Bangalore which render design and technical assistance to craftsmen. The Weavers Service Centres of the All India Handloom Board serve the weaving community. A national design service is now envisaged.

(*iii*) *Deputation of Craftsmen.* Craftsmen have been deputed in the past from one place to another in the country, to acquaint them with more advanced techniques in certain crafts. Such movement must be more frequent and cover a large number of craftsmen. Some of the more inventive craftsmen should also occasionally be exposed to the experiences of other countries known for their craft traditions and skills.

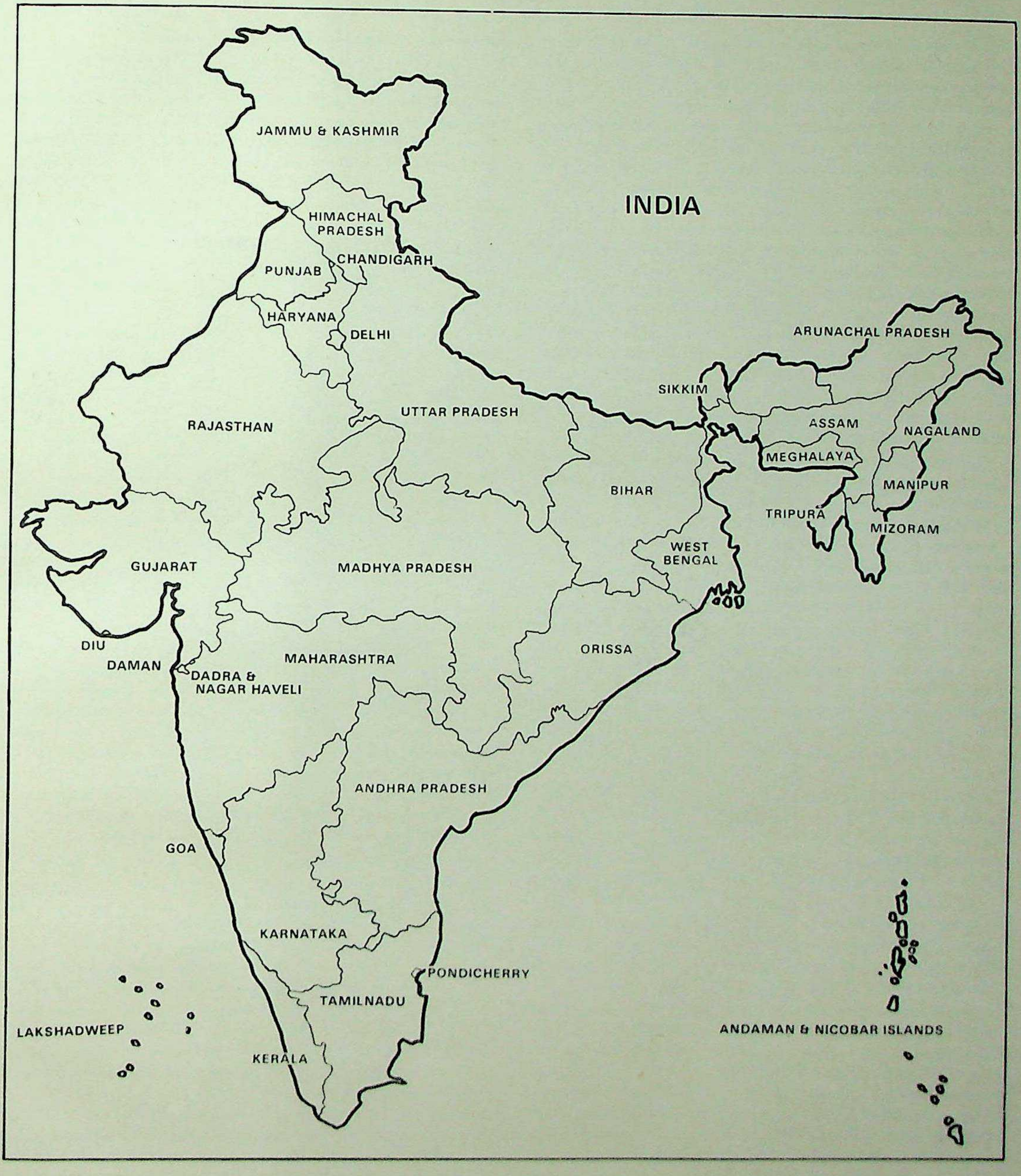
(*iv*) *Publicity.* Both domestic as well as international campaigns, it is hoped, will accelerate and widen the growing interest in our crafts. Special displays and exhibitions are supportive of this.

**Credit.** Craftsmen need easy credit to free them from moneylenders. Earlier, a few of them could get small loans from state governments under the State Aid to Industry Acts. Then came liberalised credit schemes, especially after the nationalisation of banks, which also helped the craftsman only marginally. Under the Differential Rate of Interest Scheme of the Government of India, artisans with specified low income can now get loans from commercial banks of up to Rs. 1,500 for working capital and Rs. 5,000 as term loan, at 4% interest per annum. Again very few craftsmen have so far benefited under this scheme.

According to the guidelines issued by the Reserve Bank of India to all commercial banks it is now possible for an artisan anywhere in the country, to receive bank credit of up to Rs. 25,000 for equipment finance or working capital, or both. The rate of interest is 9½% per annum in specified backward districts and 11% in other areas, excluding the cases which would be covered by the Differential Rate of Interest Scheme. Further, there is a provision for an initial grace period of 12 to 18 months during which the payment of interest or capital will not be insisted upon. The Reserve Bank of India has enhanced the guarantee cover in respect of those loans up to 90% and has advised banks not to ask for collateral security or guarantee. The banks are also expected to give their decision on loan applications within 30 days. However, these liberal provisions will be helpful only if all the concerned agencies in the field, including the banks, get the credit delivered to the artisans. The District Industries Centres (DICs) established all over the country are specially expected to help the artisans and sponsor their applications under this scheme.

**Literacy.** For real progress it is imperative that the artisan become literate. This important aspect of his development should never be lost sight of while implementing the various training schemes for him. We shall be failing in our duty to crafts and society if young people, while receiving training in crafts, either as apprentices or as regular trainees in private or Government centres, are not simultaneously provided facilities for adequate literacy. A small beginning has already been made in Kashmir and some other parts of the country, but much more remains to be done in this area. Additionally, steps should be taken for introducing craft workshops in the educational system and setting up rural craft schools that combine craft with education. We shall thus have what is highly desirable—literate craftsmen. Education, indeed, whether informal or formal, will impart independence, dignity and social status to the profession, in addition to providing competence.

**The future.** The effort by various developmental agencies apart, substantial provision must be made for, and special emphasis placed on those institutional facilities which directly help in increasing production, improving working conditions and raising the economic standard of craftsmen. For it is undeniable that craft activity cannot progress in the real sense, without our craftsmen receiving commensurate attention, care and recognition. It is only thus that we may expect the crafts themselves to transmit their vitality and grace.


INDIA
JAMMU & KASHMIR
HIMACHAL PRADESH
PUNJAB
CHANDIGARH
HARYANA
DELHI
RAJASTHAN
UTTAR PRADESH
SIKKIM
ARUNACHAL PRADESH
ASSAM
NAGALAND
MEGHALAYA
MANIPUR
TRIPURA
MIZORAM
BIHAR
WEST BENGAL
GUJARAT
MADHYA PRADESH
DIU
DAMAN
DADRA & NAGAR HAVELI
MAHARASHTRA
ORISSA
ANDHRA PRADESH
GOA
KARNATAKA
PONDICHERRY
TAMILNADU
LAKSHADWEEP
KERALA
ANDAMAN & NICOBAR ISLANDS

# 3. States and Union Territories

Again and again one is surprised by the extraordinary diversity and range of crafts in India. This book began by hinting that one way of looking at craft-usage was to consider those robust and durable crafts that are relayed directly to the rural community by the community itself, and to make a distinction between these and ceremonial or intricate crafts for export. The first gives us a self-sustaining and self-contained market-pattern that is highly specific and based on purely local resources. Within this there is the further input of home-craft. The agricultural women of south-western Punjab when they are not needed in the fields embroider textiles for their trousseaus, They learn this from the older women in the house as soon as they are old enough to ply a needle. These textiles did not, to start with, even reach the market, or look for one.

There is a distinction between this kind of craft and the kind of craft tradition that grew out of a sense of ceremony, but received financial support from empires and empire-builders. Particular examples of this are brocades, fine muslins or ivory work that were an important basis for international trade in India between 200 BC-600 AD.

The national market value of these commodities at the time was so recognised that special government taxes were levied on looms and raw material. Government surveillance, the first form of quality control, is mentioned in old edicts. Government supervisors worked together with the heads of craft-guilds or *srenis*. These guild-masters, the *sreni-mukhyas* or *sresthins* were themselves master craftsmen who wielded enormous local and political power and safeguarded the interests of their guild-members. These guilds, whole villages that specialised in a particular craft-skill (very much as they do today,) frequently made handsome donations to temples and charities as evidence of their financial authority and social standing. The most notable example of this is, of course, the famous Sanchi *torana* or main gateway contributed by the ivory workers of Vidisa. Such gifts were tax-exempt and received honourable mention by the state.

Judging by the list compiled by Kautilya, the average guild-master received 8,000 *panas* annually, that is, as much as regiment commanders of the time. The starting wage for the average craftsman was 120 *panas*, that is, a little less than half that of the trained scribe, accountant or infantry-man, and twice that received by a medical assistant.

The *sreni* developed from the village-workshop system. What accounted for its spectacular development and its relationship with a centre of government was the nature of craft as an increasingly national financial asset.

It is a well-known fact that after the fall of the Roman empire, markets turned eastward for Indian goods as they did to China and South East Asia. While the guild system was shaken by a series of invasions and civil unrest during the medieval period, domestic markets stabilised again under the Mughal emperors and their feudatories who formed the basis of court patronage. They were succeeded by the British whose interest was to obtain monopolies to export rights. They supplied in bulk to the home-country where goods such as weaves, fine prints and ornamented furniture met with competition from the mills and new industrial processes, and were copied and frequently devalued in the process. A classic example of this is the Kashmir shawl and its reproduction on jacquard looms.

Meanwhile, the Indian village continued to supply its own needs, using local materials, natural byproducts and recycled wastes. If these were less vulnerable to international fluctuation they were also less lucrative. And change was at work even here. During the late nineteenth-century famine in north-west India, hard-pressed Punjabi women began to sell their prized *bagh's* and *phulkaris*. Private collectors bought and resold. Export, this time to America, became a distinct possibility. But quality suffered. By 1902-03 one observant English collector noticed that it was the badly controlled demand that was responsible for the marked falling-off in quality. There were fewer and fewer women, she pointed out, who could sustain or even remember the old techniques.

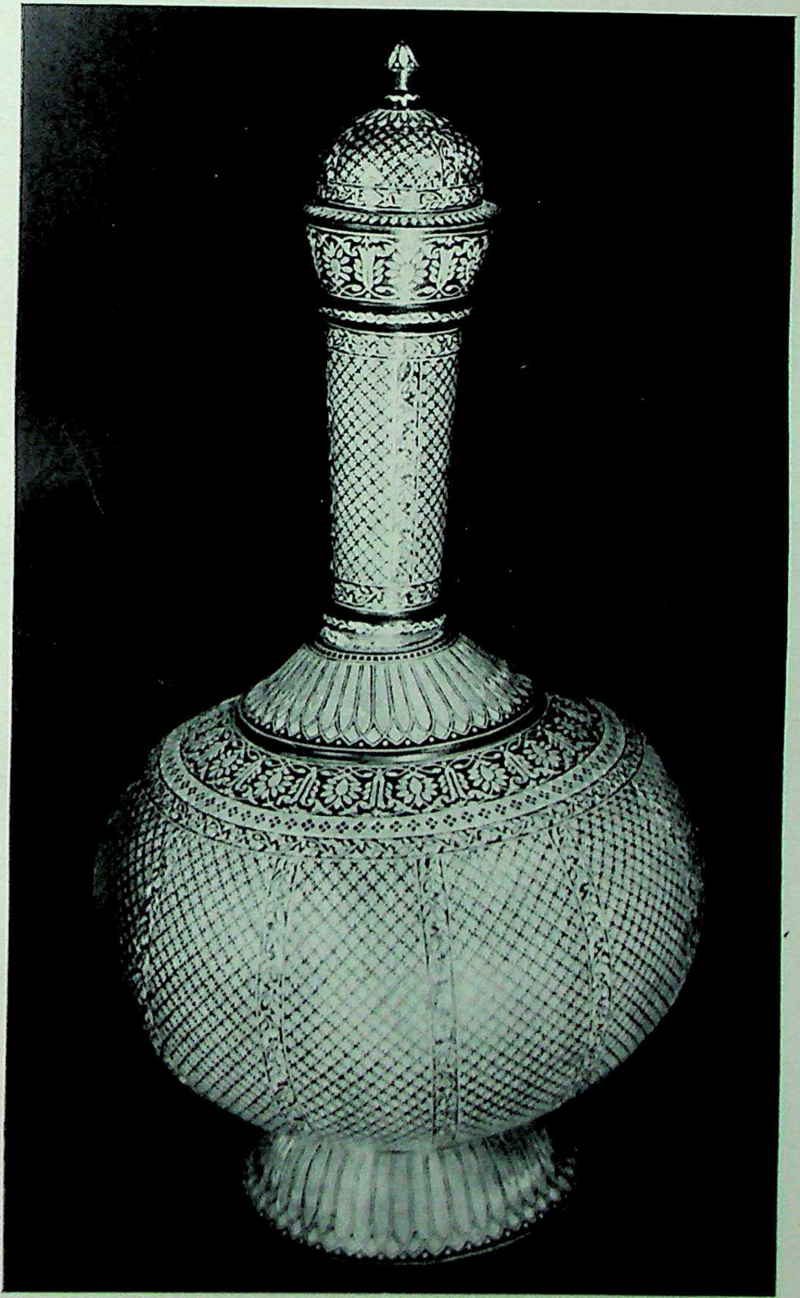
A post-Independence phenomenon is that despite our best efforts, craftsmen have become vulnerable to socio-economic change. The over-popularisation of Madhubani painting is a direct result of the attempt—only too successful—to rehabilitate women in the wake of the Bihar floods over a decade ago. What happened to Madhubani painting is happening to the embroideries of Kutch and Saurashtra. If we care for the vigour and diversity of our crafts we must learn to exercise a measure of restraint. In the long run sudden success is less preferable to social security, moderation and conservation of craft skills.

The most positive result of Independence, for the crafts-consumer at least, is the noticeably wider range of available crafts. While through the fifties, the nature of export-staples remained pretty much where it was, domestic urban markets for Indian crafts expanded. Imaginative entrepreneurs began to adapt village, folk and votive crafts to contemporary usage for the urban market. As a result certain states began to release commodities that had not so far been thought of as commercially viable. In the north-east it was cane and bamboo work; in central and western India, hand-blocked prints, quilts and rugged shepherd shawls; and in the mountain areas, homespun tweeds. Market-value was placed on even those votive and ritual crafts that had a highly specific and seasonal local range, thus providing an income to communities that would otherwise have found it difficult to survive.

We will now study the crafts presently available in the 22 states and nine union territories of India. The states will be dealt with first, then the union territories. It is to be expected that certain states such as Uttar Pradesh, where river-trade has for centuries encouraged the development of clusters of craft industries, should yield apparently more than outlying states that have traditionally been more self-contained. It is to be noticed, therefore, that if less is said about certain crafts than others, it is because they have yet to be 'developed' commercially. Madhubani can now look after itself, while the equally vital murals of the Warli tribals of Maharashtra need to be promoted on a commercial scale.

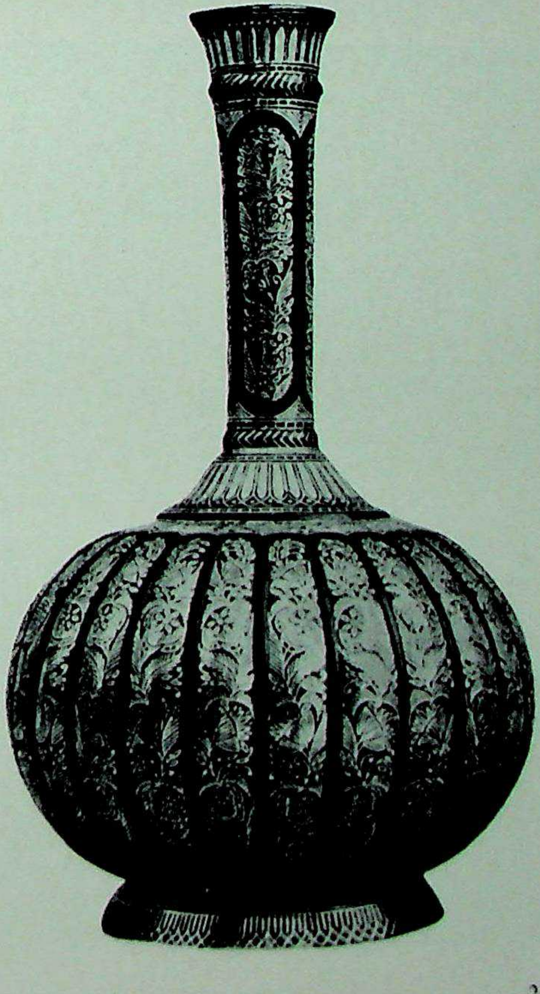
In the case of certain states and union territories where surveys have been carried out in recent years, more information is available than in others where surveys and studies have still to be made. Most of the figures are based on those given by state governments and the All India Handicrafts Board. Again, the number of craftsmen engaged in a particular craft is not necessarily an indication of the quality of the craft or of the

Wine goblet in *bidri* work. Hyderabad, Andhra Pradesh.



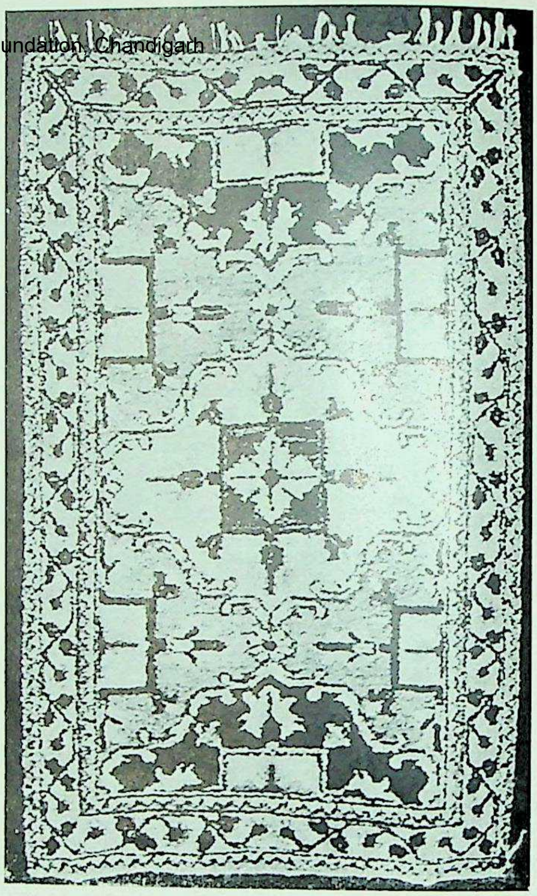
*Facing Page*. Brass vessel. Pembarthy, Andhra Pradesh.

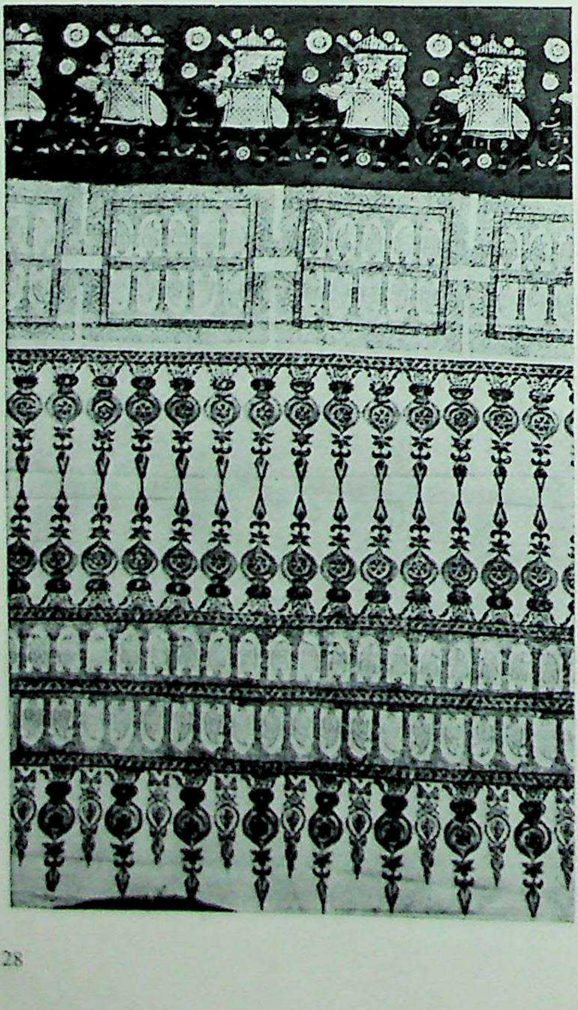
*Below*. Wine goblet in *bidri* work. Hyderabad. Andhra Pradesh.

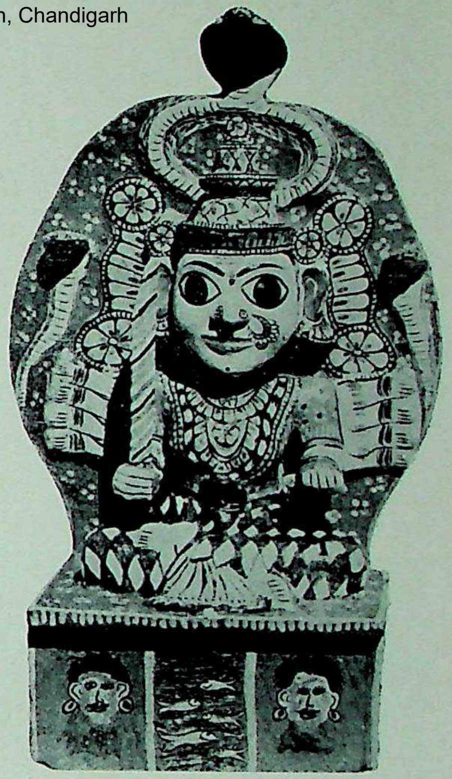


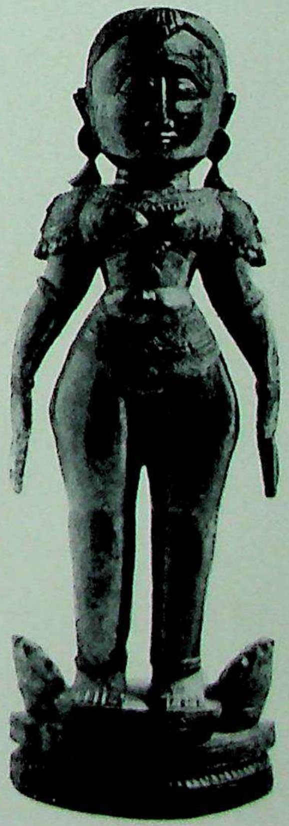
*Right*. Hand-knotted woollen pile carpet.
Warangal, Andhra Pradesh.

*Below*. Printed cotton *kalamkari* bed-spread.
Masulipatnam, Andhra Pradesh.









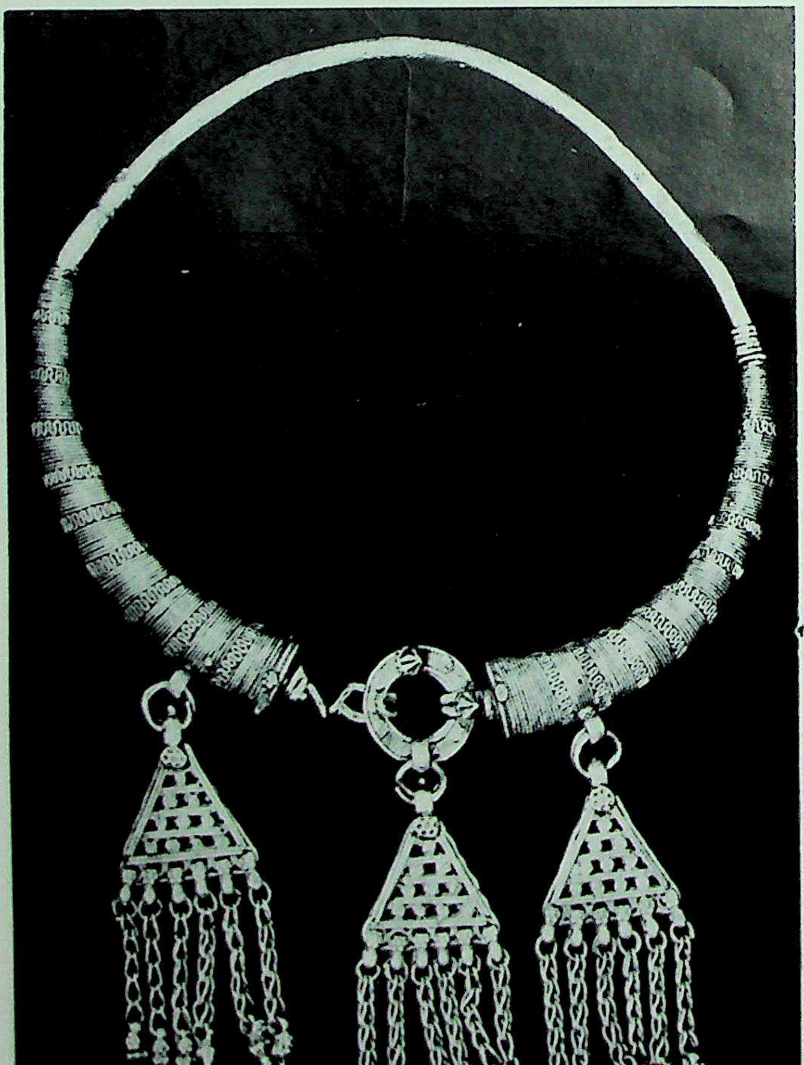
*Above.* Serpent goddess in papier-m âché. Nirmal, Andhra Pradesh.

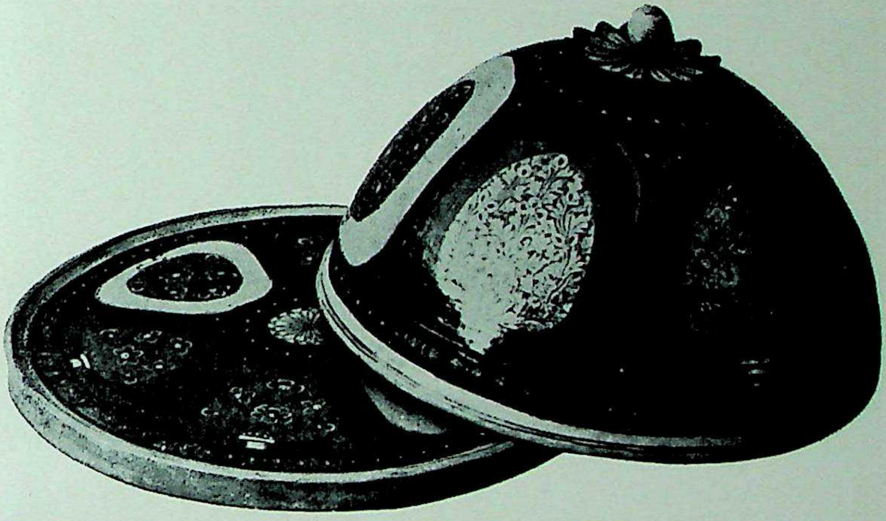
*Right.* Wooden doll, 15" high. Tirupati, Andhra Pradesh.

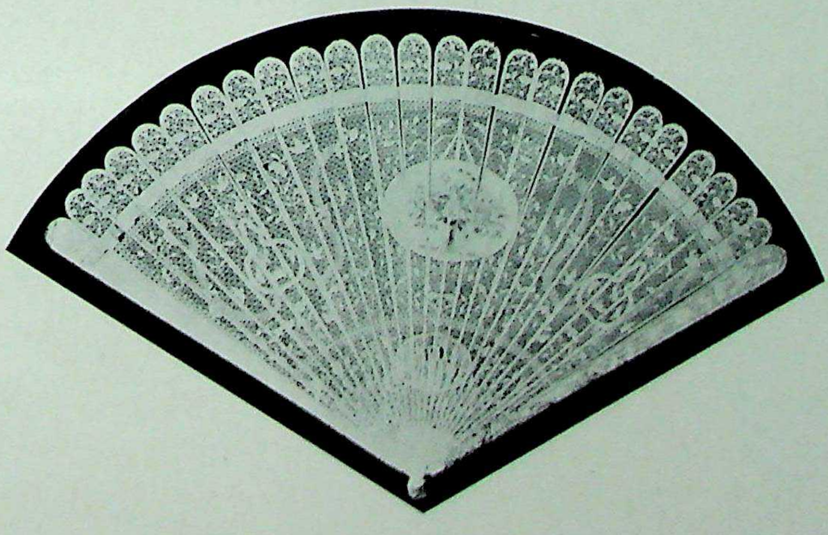
*Below*. Silver necklace worn by tribals. Andhra Pradesh.

*Facing page*. Papier-mâché plate with lid. Nirmal, Andhra Pradesh.

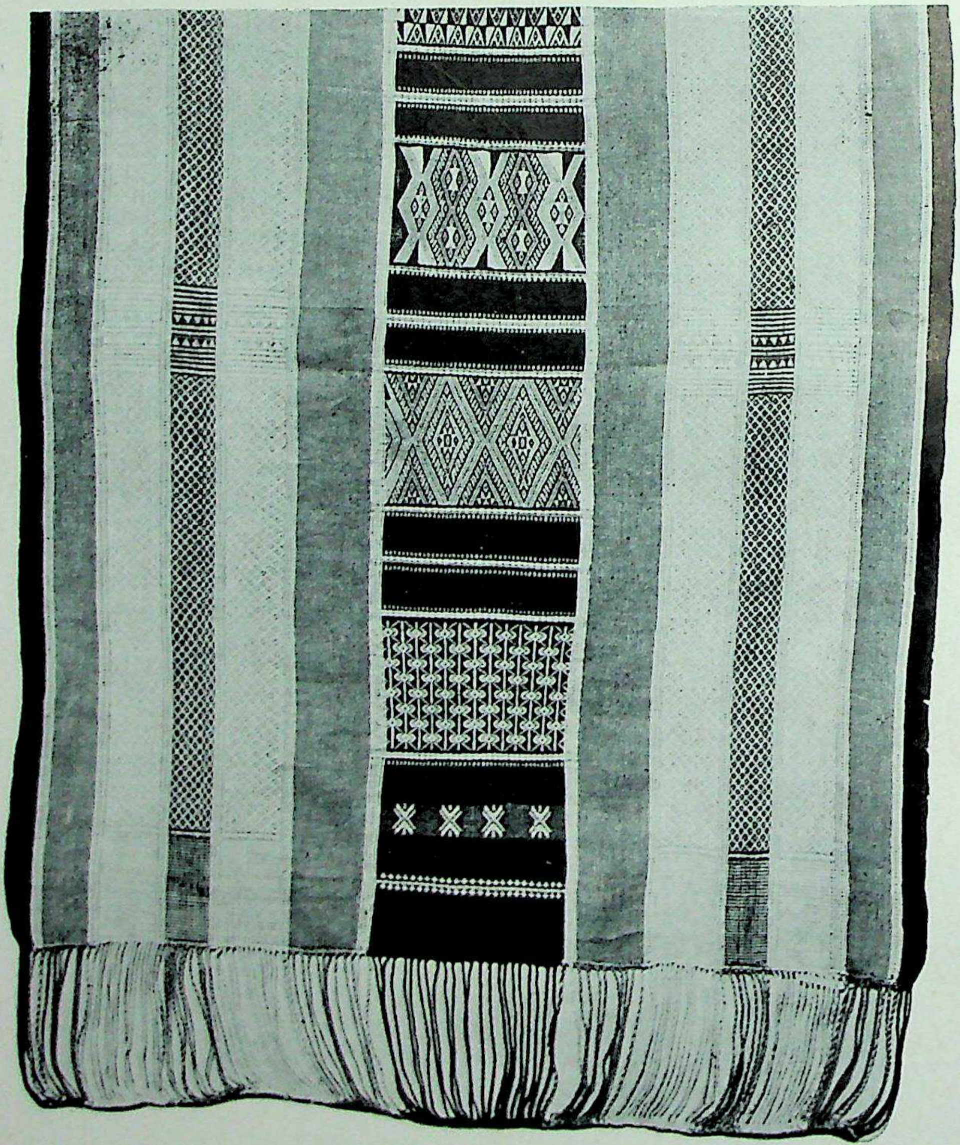
Fan in delicately carved ivory. Andhra Pradesh.

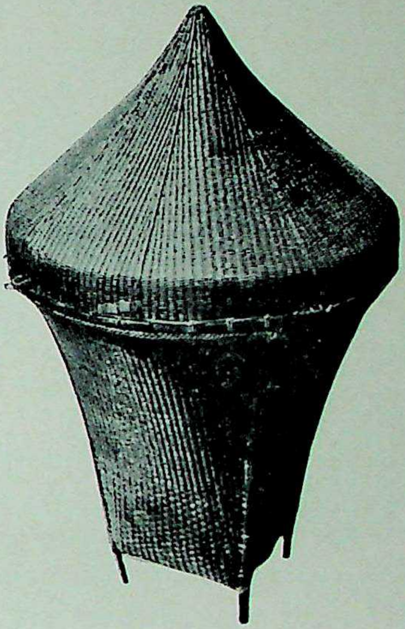


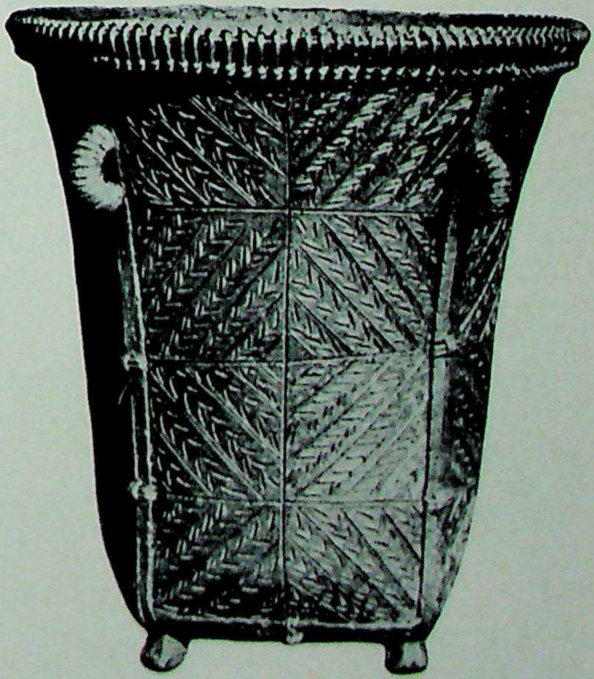




Cotton *mekhla*, usually worn wrapped around the waist. Assam.







*Above.* Bamboo and cane basket. Assam.

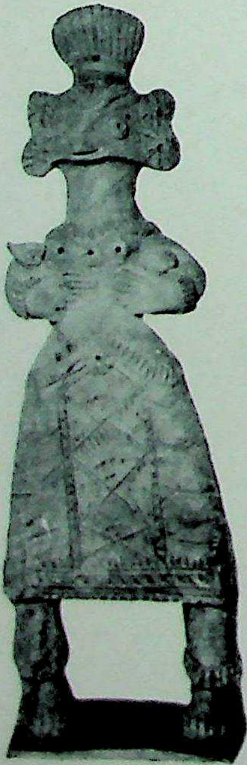
*Right.* Pot in bell metal. Made by the cire-perdue process, it is usually hung and used as a container for plants. Assam.

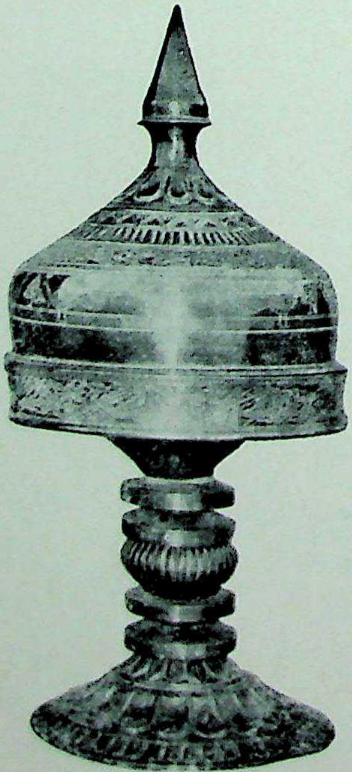
*Below.* Decorative terracotta figurine. Goalpara, Assam.

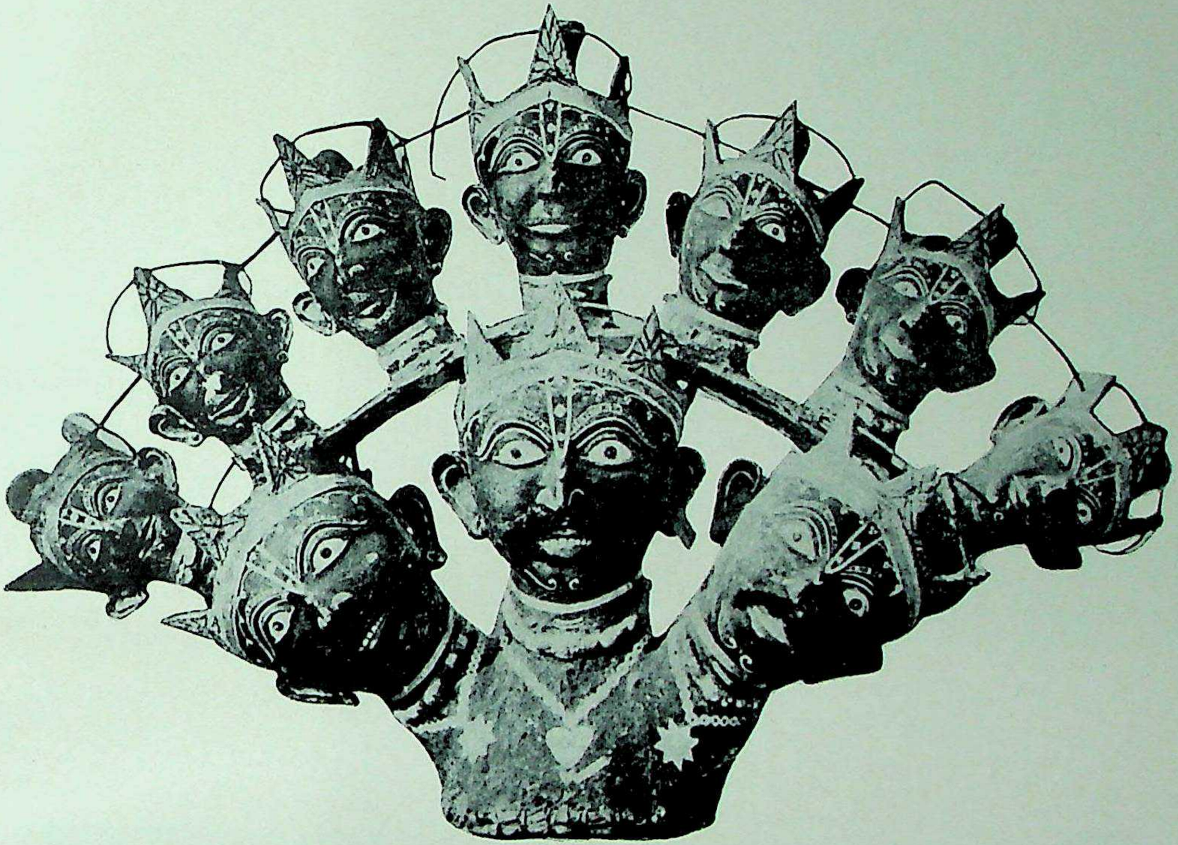
Betel nut container in brass. Kamrup, Assam.

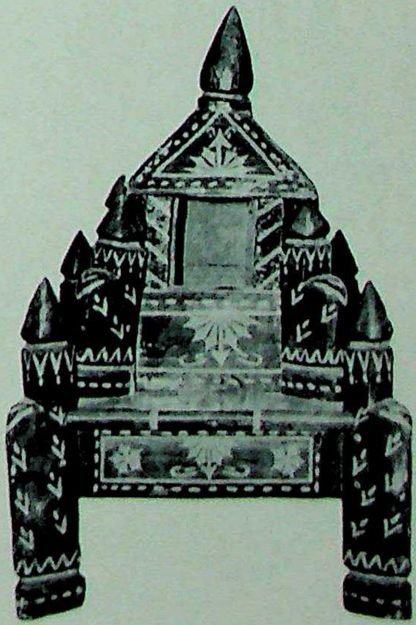
*Facing page.* Painted papier-mâché masks representing Ravana, the demon king in the Ramayana. Kamrup, Assam.

Miniature wooden temple used in festivals. Barpeta, Assam.



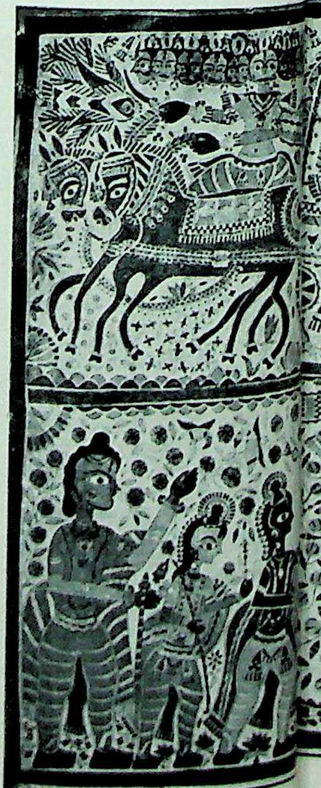


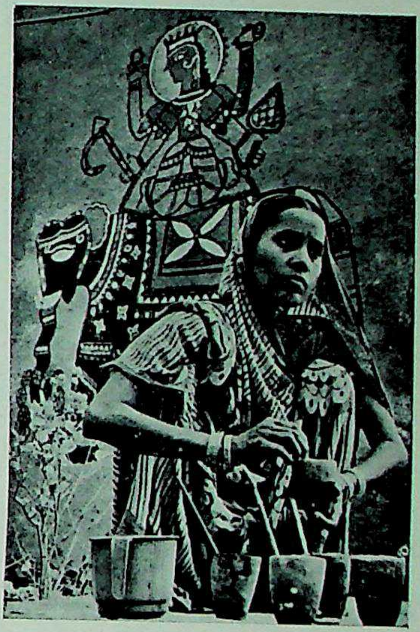


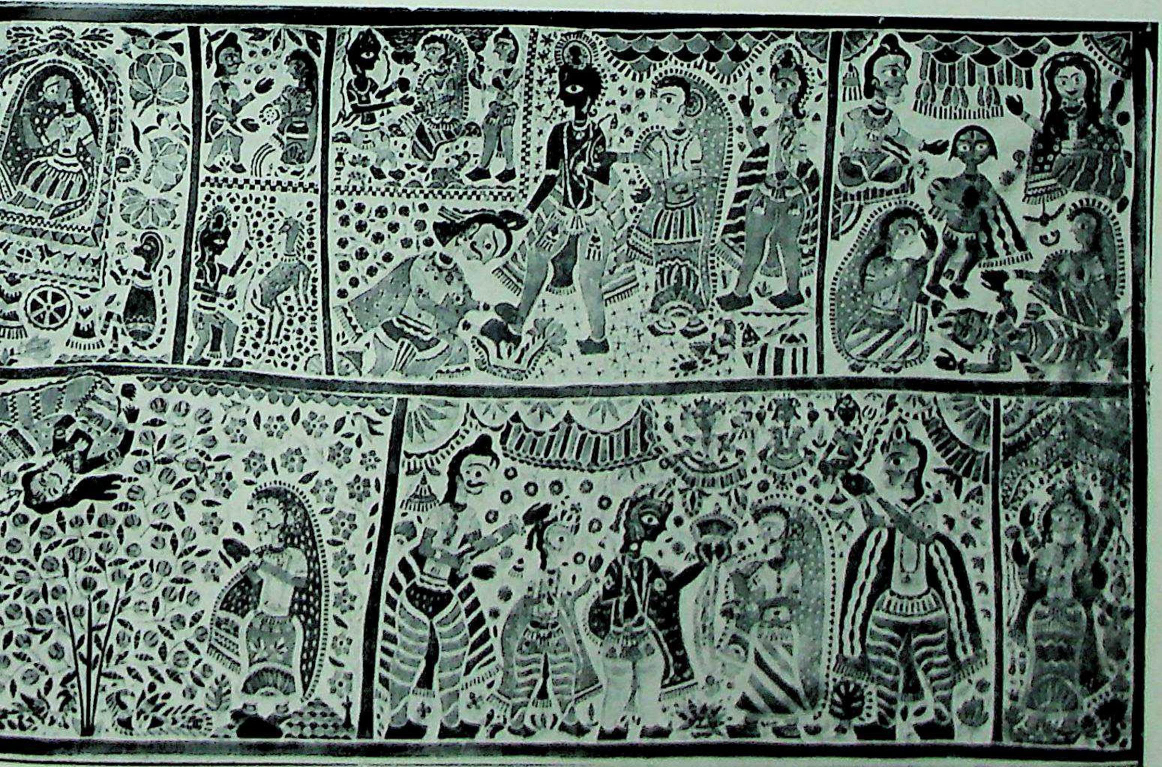


*Below.* Painted wooden toy, and (*right*) Madhubani painting depicting scenes from the Ramayana. Madhubani, Bihar.

*Facing page.* Folk artist at work. Madhubani, Bihar.

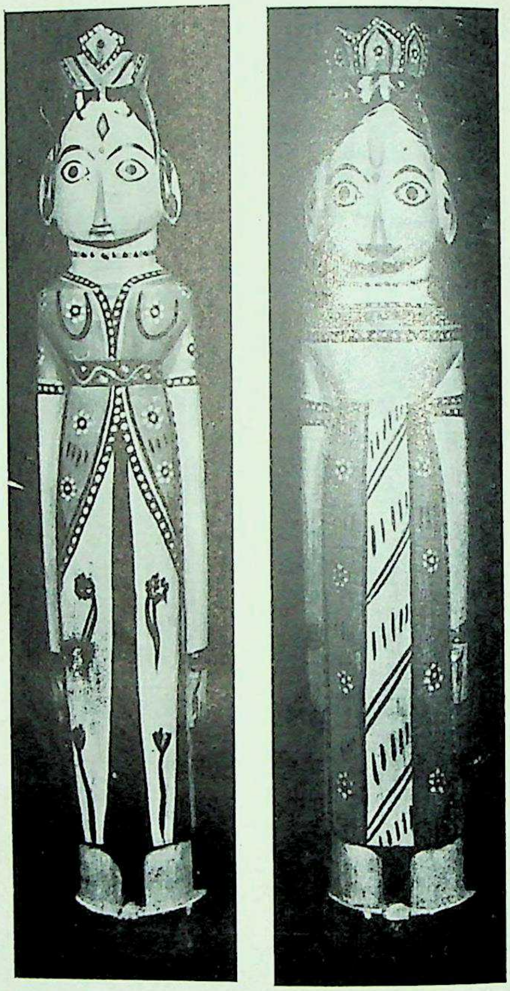


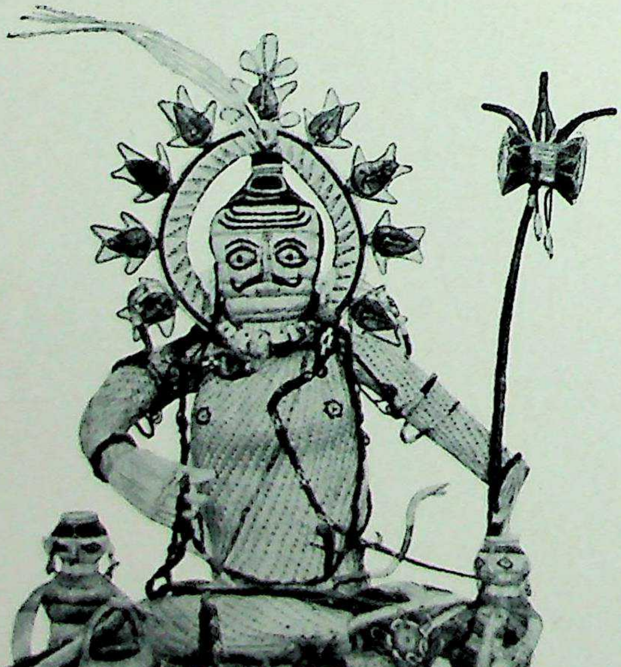


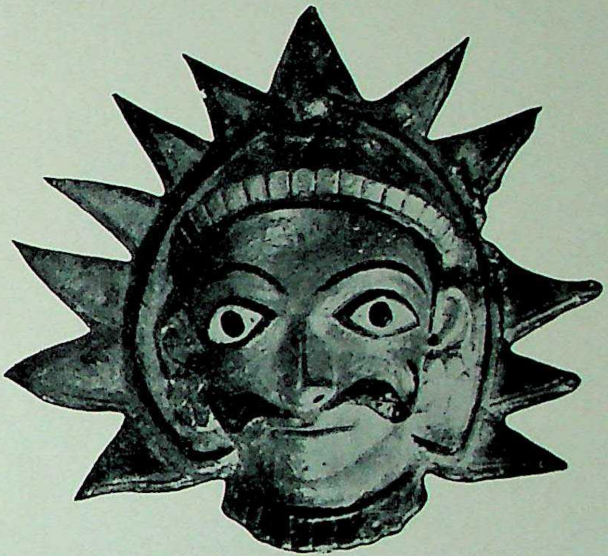


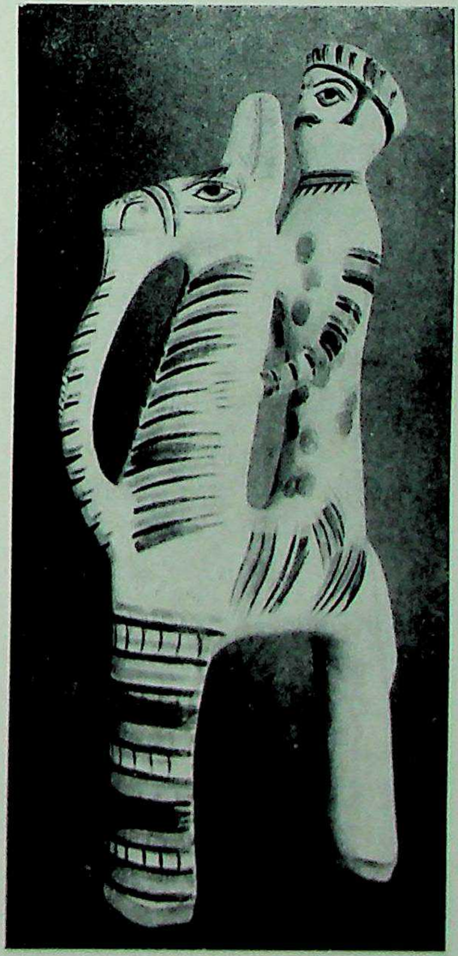
*Right.* Painted wooden dolls. Ranchi, Bihar.

*Below.* Image of Shiva in *sikki* grass. Bihar.





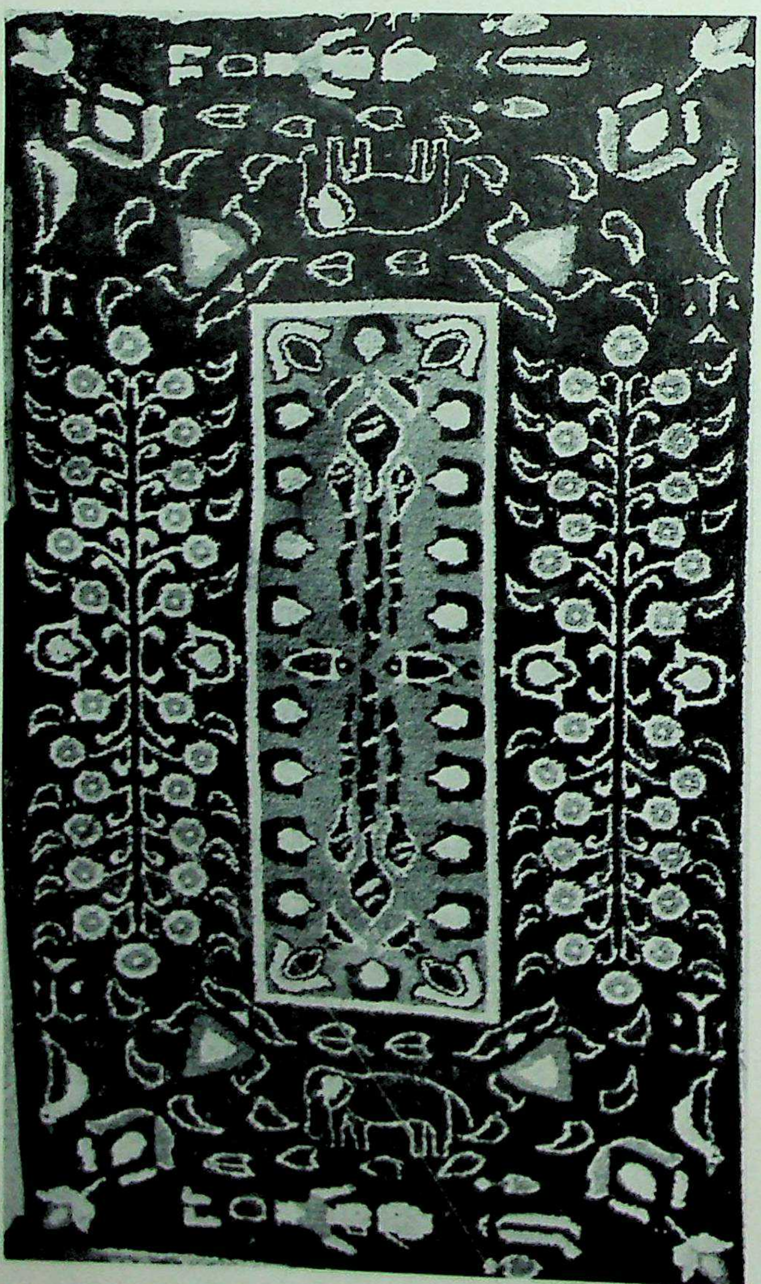




*Top*. Papier-mâché mask of Surya Dev, the sun-god, made at Barasatmet village in Jawahar district. Bihar.

*Right*. Papier-mâché toy, about 24″ high, Patna, Bihar.

Cotton pile carpet. Obra, Bihar.



proportional ratio of master craftsmen. Production figures seem to signify that the entire production is of a uniformly high quality. It is a fact frequently forgotten, that craft activity simultaneously supports apprentices, part-time workers, and master craftsmen themselves. Therefore the craft is liable to fluctuate qualitatively.

The importance or relative popularity of various crafts has generally been kept in view while deciding the sequence of narration. An attempt has also been made to group allied crafts together, regardless of their importance in terms of production or employment. The craft maps (not to scale) show the chief handicraft centres in each state and union territory. These, however, are intended more as a visual aid than a detailed geographic guide. For those interested in particular craft details, the survey reports of the Census Department, the All India Handicrafts Board, or the concerned state government are to be recommended. A fairly representative list of craft centres is indicated in Annexure B.

Finally, many lesser-known crafts in all parts of the country remain to be identified and sustained. These wait to be discovered and developed.

## Andhra Pradesh

**Carpets and Druggets.** The carpets of Eluru and Warangal are the pride of Andhra Pradesh. This industry dates back to the Mughal period and reached its peak in the 17th century when Persian influence was much in evidence in Indian art. It resulted in as many as three hundred designs being adapted and woven into these carpets. Though they now have a strong local flavour, their designs are still of Persian origin. Originally these carpets were made by using a local short-staple wool, but now fine carpets are also being manufactured by using long-staple wool from Bikaner.

At Eluru about 300 artisans are engaged in carpet weaving. Except for a few girls who have been trained by the All India Handicrafts Board, all the weavers are men. Their annual production of different types of carpets is about Rs. 25 lakhs. The production is undertaken by private parties as well as by a society, the Eluru Pile Carpet Weavers Co-operative Purchase and Sales Society, Ltd. The quality range is generally 41/2 x 41/2 to 6 x 6 knots per square inch, and the prices range from Rs. 80 to 100 per square yard.

At one time as many as 500 families were engaged in carpet weaving at Warangal and they maintained a high standard of craftsmanship. As early as 1885 these carpets, known as Deccan Rugs, were exhibited at the British Empire Exhibition held in London and received an award for fine workmanship. At present there are about 100 craftsmen engaged in this craft including those who are members of the Warangal Carpet, Drugget and Durrie Industrial Cooperative Society. The annual production is estimated at about Rs. 5 lakhs.

Cotton *durrie* weaving is another important craft for which Warangal is famous. In Warangal town alone there are 140 units with 655 horizontal looms, employing over a 1,000 weavers. Apart from these there are 11 vertical looms in Warangal and 7 vertical looms in Parkal with a total of 45 craftsmen. The total annual production of this industry in 1979 was about Rs. 20 lakhs.

Horizontal looms are used for making *shatrangis*, the local name for *durries* and light *durries* of second and third quality. First quality artistic cotton *durries* are made on vertical looms, and of late export interest has developed in the heavy cotton ones as well, locally considered first quality. The demand is expected to increase manifold. The National Institute of Design, Ahmedabad, has devised an improved horizontal loom for this area. The Weavers Service Centre, Vijayawada, has created some new designs in floor coverings, utilising jute partly, and the weavers of Warangal have already started reproducing a few of them. The Shatranji Handloom Weavers Cooperative Society Ltd. is the largest *durrie* weavers cooperative in Warangal, and is already engaged in producing artistic cotton *durries*, mostly in the size 6′ x 9′ with temple borders, for export. With improved looms and new designs and textures, the craft has a great future.

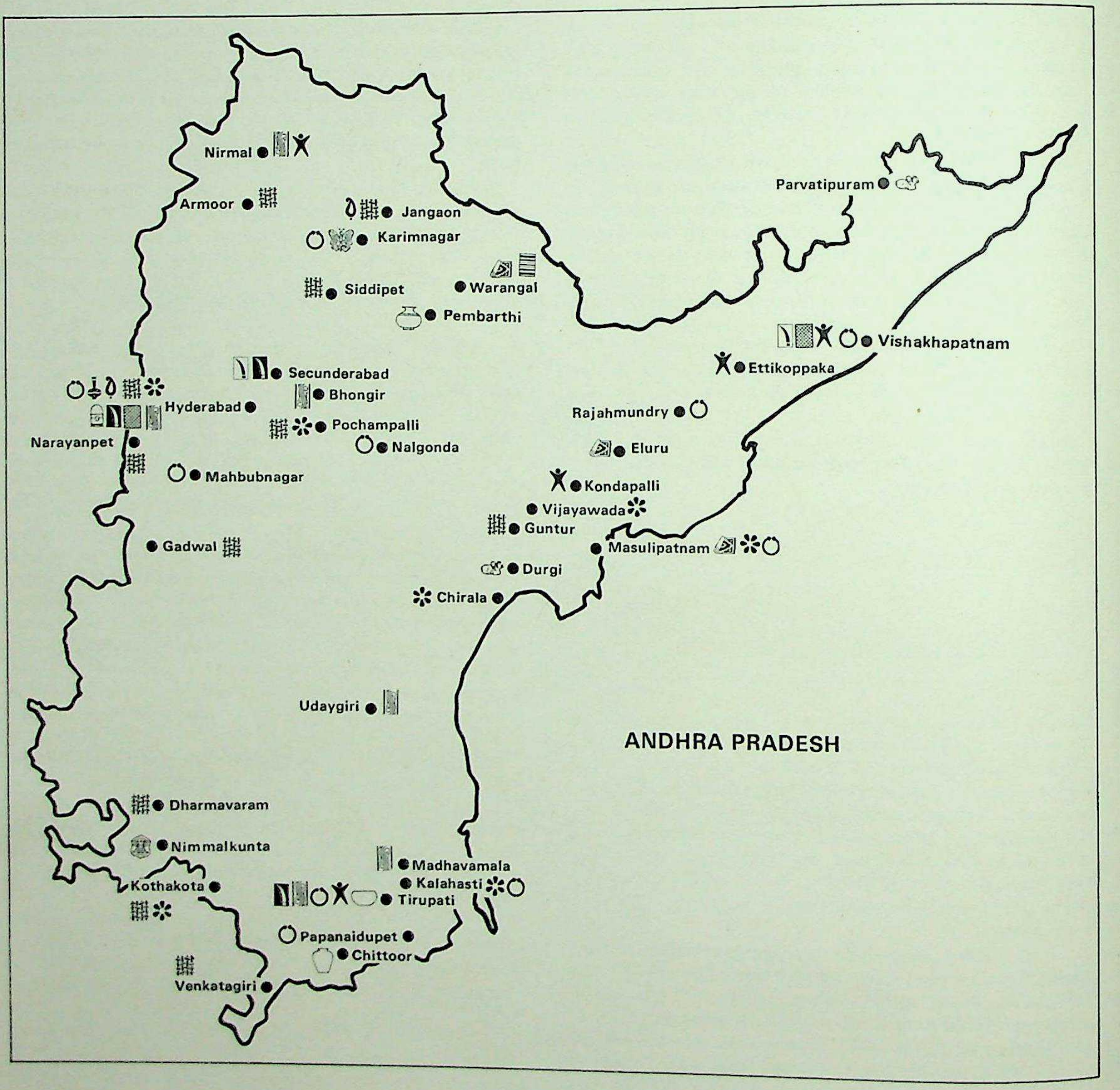
**Textiles.** Andhra Pradesh, with about 6 lakh handlooms, is known for careful weaving and the vivid colours of its textiles. Uppada and Gadwal saris are renowned for their gorgeous *pallus* and borders embellished with gold thread. Very sturdy saris from Venkatagiri and Siddipet are woven with locally made *jalas*, and are the best examples of the jacquard weave. Meanwhile, various types of colourful silk saris are produced in Siddipet, Sangareddy, Armoor, Narayanpet, Peddapuram and Dharamavaram.

**Himroo.** One of the oldest handicrafts in the state, *himroo*, was once used as dress material by the nobility. It has its origin in the ancient style of weaving known as *jamawar* in Kashmir, and was introduced to the south (in cotton) by the Mughals for the warmer climate. The main centre was Aurangabad, from where a small number of artisans was invited to Hyderabad by the then rulers.

A luxurious extra weft figured fabric with a cotton base and a silk or art-silk weave, *himroo* is ideal for rich stoles and furnishing material. At present 25 artisans are engaged in this craft in Hyderabad, their annual production being about Rs. 50,000.

**Crochet Laces.** The crochet lace craft was introduced many years ago to the Godavari Delta area by a Mr. and Mrs. Macrau of Scotland to provide part-time employment to the women of the area. There are now about 50,000 women engaged in lace work in the Narsapur, Palakol and surrounding area in the east and west Godavari districts. The annual production is worth over Rs. 90 lakhs, the bulk of which is exported. The articles produced include doilies, place mats, centre pieces, spreads, and lace by the yard.

**Handprinted Textiles.** Andhra Pradesh has made a significant contribution to the history of handprinted textiles in India. Printing is native to the land, its pigments being obtained from the flowers, leaves and barks of local trees and its chemicals obtained from clay, dung and river sands. There are three chief


Nirmal
Armoor
Jangaon
Karimnagar
Parvatipuram
Siddipet
Warangal
Pembarthi
Vishakhapatnam
Ettikoppaka
Secunderabad
Bhongir
Hyderabad
Pochampalli
Nalgonda
Narayanpet
Mahbubnagar
Rajahmundry
Eluru
Kondapalli
Vijayawada
Guntur
Masulipatnam
Gadwal
Durgi
Chirala
Udaygiri
ANDHRA PRADESH
Dharmavaram
Nimmalkunta
Madhavamala
Kalahasti
Kothakota
Tirupati
Papanaidupet
Chittoor
Venkatagiri

techniques of printing used in different parts of the state:

(*i*) *Resist or indigo process—Kalamkari prints.* The *kalamkari* (pen-work) style of Masulipatnam is a typical example of resist printing practised even before the Christian era. The cloth is printed with local vegetable dyes, the colours being shades of ochre, intense blue and a soft rose derived from local earths, indigo and madder roots. The technique of painting, dyeing and finishing requires considerable skill. *Kalamkari* prints illustrate stories from Puranic legends and from the *Ramayana* and *Mahabharata*. When there are several designs on a single cloth, outlined in gold, Kalamkari creates a particularly rich effect. About 150 artisans are actively engaged in this craft and the annual production is estimated at about Rs. 5 lakhs.

*Kalamkari* is reported to have been in existence at Kalahasti for severel generations, but due to lack of encouragement the craft decayed during the period prior to 1957. Thereafter it was revived by the All India Handicrafts Board, with the establishment of a training-cum-production centre. Now 35 artisans are engaged in this craft and their approximate annual production is about Rs. 1.72 lakhs. The aesthetic quality of fine *kalamkari* derives from the superb conceptual and technical skill involved in the work. These fabrics are used as hangings in temples and for religious instruction; often they are used on temple chariots or draped behind the idol.

(*ii*) *Mordant dying.* This is the method used in printing *jaima* (floor coverings), *dastarkhan* (cloth spread on the floor for meals), bed-spreads, curtains, etc. This style is also used in printing *odhnis* worn by the Lambadi women.

(*iii*) *Tie and dye.* This delicate and elaborate process, in which individual warp and weft threads are tied and dyed according to a pre-arranged pattern, is practised in Pochampalli in Nalgonda district, and Chirala in Guntur district. The exquisite saris and *telia rumals* of Pochampalli and the Asia *rumals* of Chirala were exported from India even in ancient times. There are about 2,000 weavers, both at Pochampalli and Chirala, engaged in tie and dye, their estimated annual production being about Rs. 1 crore.

**Banjara Embroidery.** This craft is practised by Banjara (a tribe of nomads) women, locally known as Lambadis. Their clothes are expressive of their exuberance, the entire dress being pieced together with gaily coloured fabric and embellished with mirrors, glass beads and cowrie shells. A wide belt with an intricate patchwork design rests on the stomach. Below this is the multi-coloured skirt made up of strips of cloth stitched together. The *choli* (blouse) is also pieced together with *abhla* (mirror-work) and patchwork motifs, and equally bold motifs decorate the *odhni*. Patchwork embroidery is now used for belts, shoulder bags, pillows, cushions and quilts by about 150 artisans who have an annual turnover of Rs. 2 lakhs.

**Brassware.** This craft is as old as the Kakatiya dynasty which ruled the Warangal region about thirteen hundred years ago. The unique brass work of Pembarthi reflects the art forms of the nearby Lepakshi, Orugallu, and Ramappa temples. A wide range of metalware, mostly in traditional repoussé or beaten designs, is made here. The articles include pots, flower vases, lampstands, panels, napkin rings, curtain rings, paperweights and door handles. The designs cover a wide variety of leaf and floral motifs, the most popular being a stylised goose. The annual production of Pembarthi is about Rs. 3 lakhs.

**Bidri.** This ancient craft, which originated in the older art of inlaying gold and silver on steel and copper, was practised in Persia and Arabia. The basic material of *bidri* ware is an alloy of zinc and a small proportion of other non-ferrous metals. The original colour of the alloy is grey, but this turns jet black with the application of a special clay or chemical. The dark ground with an inlay of silver in intricate patterns is extremely pleasing.

A large variety of articles like cigarette cases, ash-trays, trinket boxes and vases are manufactured in *bidri*. About 60 craftsmen are engaged in Hyderabad, with 34 craftsmen organised in two co-operative societies. The total annual production is estimated at Rs. 6 lakhs.

**Silver Filigree.** Karimnagar in Andhra Pradesh has long been noted for its exquisite silver filigree work. Filigreed articles include ash-trays, boxes, cigarette cases, jewellery, buttons, *paandans*, and perfume containers usually in the shape of a peacock, parrot or fish. A society, the Tarkashan Industrial Co-operative Society, Karimnagar, founded in 1953, still exists. The number of active craftsmen engaged in this craft is 25 to 30.

**Jewellery.** The jewellery of Andhra Pradesh may be divided into four categories:

(*i*) *Gold and silver jewellery.* Mughal in style and noted for its elegance and fine workmanship, the work is concentrated in Hyderabad city.

(*ii*) *Gold covering work.*This is an important handicraft confined to Masulipatnam. Copper, silver and brass are first made into an alloy, and gold drawn into fine wire and foils is subsequently superimposed on it. Numerous articles are made, including bangles, necklaces, rings, earrings, head ornaments and hair pins. About 500 artisans are engaged in this craft, and the annual production is in the region of Rs. 75 lakhs.

(*iii*) *Lac artware.* Originally practised by goldsmiths, using precious stones, gold, silver as raw materials, this craft gradually used less costly materials like synthetic stones, mirrors, glass beads and aluminium or glass rings. This craft has recently diversified into a variety of useful and decorative items, such as *kumkum* boxes, pendants, cuff links, rings, buttons, key chains and Christmas hangings. The most popular expression of this art is studded bangles.

(*iv*) *Beads and bangles.*The manufacture of glass beads and bungles is bing carried on in Andhra Pradesh on an extensive scale. The artisans of Papanaidupet in Chittoor district manufacture fine, colourful beads without the aid of modern machinery, Kalahasti and Papanaidupet in Chittoor district, Gooty in Anantpur district and Guzulapet in Mahbubnagar district are the main centres of bangle production. There are about 500 persons engaged in making lacquer studded bangles in Hyderabad city also.

**Wood-work.** Wood carving has been practised in Bhongir in Nalgonda district for the past fifty years. Decorative chairs, mirror frames, wooden idols and panels are made by about 10 traditional artisans, who produce goods worth about Rs. 1 lakh, annually.

Wood carving is done at Madhavamala in Chittoor, and originally only human figures and images of Hindu deities were produced from red sanderswood and other country woods. The craftsmen, who have now formed a co-operative society, are primarily engaged in the manufacture of carved wooden panels depicting mythological scenes and figures. Twenty-five artisans are engaged in this craft and the annual production is about Rs. 2 lakhs.

Udaygiri in Nellore district is known for its wooden salad servers and spoons and forks, crafted in a tradition that is more than a hundred and fifty years old. About 40 workers are engaged in this craft with an annual production of about Rs. 60,000.

**Nirmal Work.** In Nirmal town, Adilabad district, there is a concentration of craftsmen, known as *naqash*, whose traditional art is painting scenes from the *Ramayana* and *Mahabharata*. They use indigenous colours made from minerals, gum and herbs, and the master craftsmen of Nirmal originally made gold colour from herbal juices. Popular items are jewellery and trinket boxes made of *pinki* wood, *ganjifa* boxes and playing cards, and *khan chibbas* (food-tray covers). In 1950, 16 out of 18 master craftsmen at Nirmal formed an Industrial Co-operative Society, and now about 40 workers make wooden toys while four are engaged in painting work, their annual production being about Rs. 1,50,000.

The Nirmal industry at Hyderabad owes its inspiration to the town of Nirmal. It produces a large variety of functional articles including furniture, screens, panels, wall plaques, lampstands, bowls, cigarette and trinket boxes and ash-trays. Articles worth about Rs. 6 lakhs are produced annually by this industry.

**Toys.** The wooden toy industry has traditionally been carried on in many centres in Andhra Pradesh. Special mention may be made of the toys of Kondapalli, Nirmal, Ettikoppaka and Tirupati. The toys, which are characteristically Indian in idiom, exhibit the great skill and creativity of the craftsmen. They consist mostly of human and animal forms, birds, fruits, vegetables, models of village activities, and mythological figures.

Several features distinguish the toys of one centre from another. Kondapalli toys for instance, are stylised in form and colour, whereas those from Nirmal are as closely imitative of natural forms as possible. Tirupati toys are made of red sandalwood in natural finish and are notable for their powerful modelling and simplicity of form. In Ettikoppaka, fine turned toys are finished with coloured lacquer, and toys are also made in teak and other woods in a natural finish. The annual production of toys in these centres is estimated at Rs. 5 to 6 lakhs and this can easily increase to meet the growing demand.

**Ivory, Horn and Tortoise shell.** A wide variety of articles are made from a combination of ivory, horn and tortoise shell in Vishakhapatnam and Secunderabad. Yet another variation in ivory work is its combination with sandalwood, ebony and tortoise shell, on which intricate patterns of ivory fretwork are mounted or inlaid.

**Miniature Painting on Ivory.** This is a traditional craft practised from Mughal times. Miniature paintings on ivory are especially popular with foreign buyers. Recently a few new items have been introduced, such as trinket boxes made of teak with sandalwood mounts fitted with miniatures and hand-painted floral designs, *bidri* and silver-filigreed boxes fitted with miniatures, and pendants, cuff-links, etc. At present only five craftsmen are engaged in this craft, their annual production being about Rs. 80,000.

**Stone Carving.** Durgi, a small village in Guntur district, has 25 artisans engaged in carving Hindu deities in stone.

**Leather Puppets.** The Arc Marathis, an immigrant tribe from Marathawada, make leather puppets and are adept puppeteers. The puppets, mainly characters from the *Ramayana*, were originally made for puppet shows, but are now decorative pieces. The puppets are vigorously drawn on coloured and transparent leather, then cut out and shown against flickering oil lamps after dark. The head, arms, and legs can be manipulated and are capable of much animation and drama. There are very few engaged in this craft at Nimmalkunta in Anantapur district, and they produce about 600 pieces (in an average size of 18") valued at about Rs. 12,000 annually.

**Date-palm Leaf industry.** Barkas, a suburb of Hyderabad, has a concentration of workers (mostly of Arab origin) who are engaged in making shopping bags and baskets, and have, of late, gained popularity in the foreign market. There are 600 artisans, mostly women, engaged in this craft, producing goods between Rs. 7 to 8 lakhs a year, most of which are exported.

# Assam

Assam, land of blue hills and meandering rivers, has a culture that is a synthesis of the customs and habits of people of the hills and plains. Predominantly agricultural, the inhabitants of the state have developed a rich variety of arts and crafts. While handloom weaving occupies the pride of place among the cottage industries of Assam, other handicrafts include metal-ware, *sitalpati*, reed, cane and bamboo work and ivory carving.

**Handloom Weaving.** It is customary in Assamese society for a young woman to make a present of a self-woven *bihuan* (*gamosa* towel) to her beloved as a token of love, and to elders as a symbol of respect, on *Bohag Bihu* (New Year's Eve). In the hand-woven fabrics of Assam, cotton, *muga*, *pat* (mulberry silk) and *eri* (*endi*) are the basic raw materials. *Muga* silk has a natural golden colour and rare sheen that becomes more lustrous with every wash. *Eri* is a mildly warm silk, particularly suitable for winter.

The designs used in Assam are mostly stylised symbols of animals, human figures, creepers, flowers, birds, diamonds, cross borders, and the galaxy. Assamese weavers produce beautiful designs on the borders of their *mekhla*, *chaddar*, *riha* (traditional garments used by the women) and *gamosa* (towel). Cotton decorative textiles include bed-spreads, furnishing material, shawls and saris. The *lasingphee*, produced by weavers of Cachar District, is extraordinarily warm and soft. It is woven by using colourful staple yarn as warp, with cotton sliver on the weft skilfully inserted. Bed-spreads, shawls, scarves, mats, gowns, hunting-coats, etc. are made of this interesting material. Assamese handloom fabrics are traditional in design, with rich and symbolic ornamentation.

Sualkuchi is the biggest centre for silk weaving in Assam. There are about 1,600 weavers in this township, and if neighbouring villages be included the number exceeds 3,000. The Assam Co-operative Silk House is one of the biggest co-operative societies at Sualkuchi and has 135 members. Their annual turnover is about Rs. 40 lakhs.

**Cane and Bamboo.** Cane and bamboo work is widespread in Assam, which is rich in natural resources. Most forests abound in bamboo and cane. No mechanical devices are used in this craft, mainly a household industry. Bamboo is used chiefly in the construction of houses and fencing, besides basket weaving. The craft provides part-time employment to cultivators in the lean season, and full-time employment to the few highly-skilled artisans who produce only the finest decorative baskets, mats and furniture. Products made for domestic use are the *chalani* (sieve), *kula* (winnowing fan), *khorahi* (small baskets), *dukula* (big basket), *doon and dhol* (measuring baskets) and a most interesting range of fishing traps. Bamboo walking sticks, and bows and arrows are also made.

Fancy *japis* (hats) made of bamboo and cane woven into colourful design and motifs are used by Assamese peasants while working in the fields. About 5,000 bamboo artisans are scattered in Assam, with an annual production of Rs. 50 lakhs, and 2,000 full-time cane artisans have an annual production of Rs. 50 lakhs.

**Sitalpati.** Another item of interest for local people as well as outsiders is *sitalpati* (literally, cool mats), made from *patidai* or *mohtra* reeds. It is a traditional craft of Cachar district. About 400 families consisting of over 1,000 persons produce mats worth over Rs. 20 lakhs a year.

**Brass and Bell Metal.** Brass work is an important Assamese cottage industry with the highest concentration being in Hajo in Kamrup district. Over 100 units, and two cooperative societies, are engaged in this craft in this area, and the total number of artisans is over 500. Small centres producing brass work also exist in Sibsagar district.

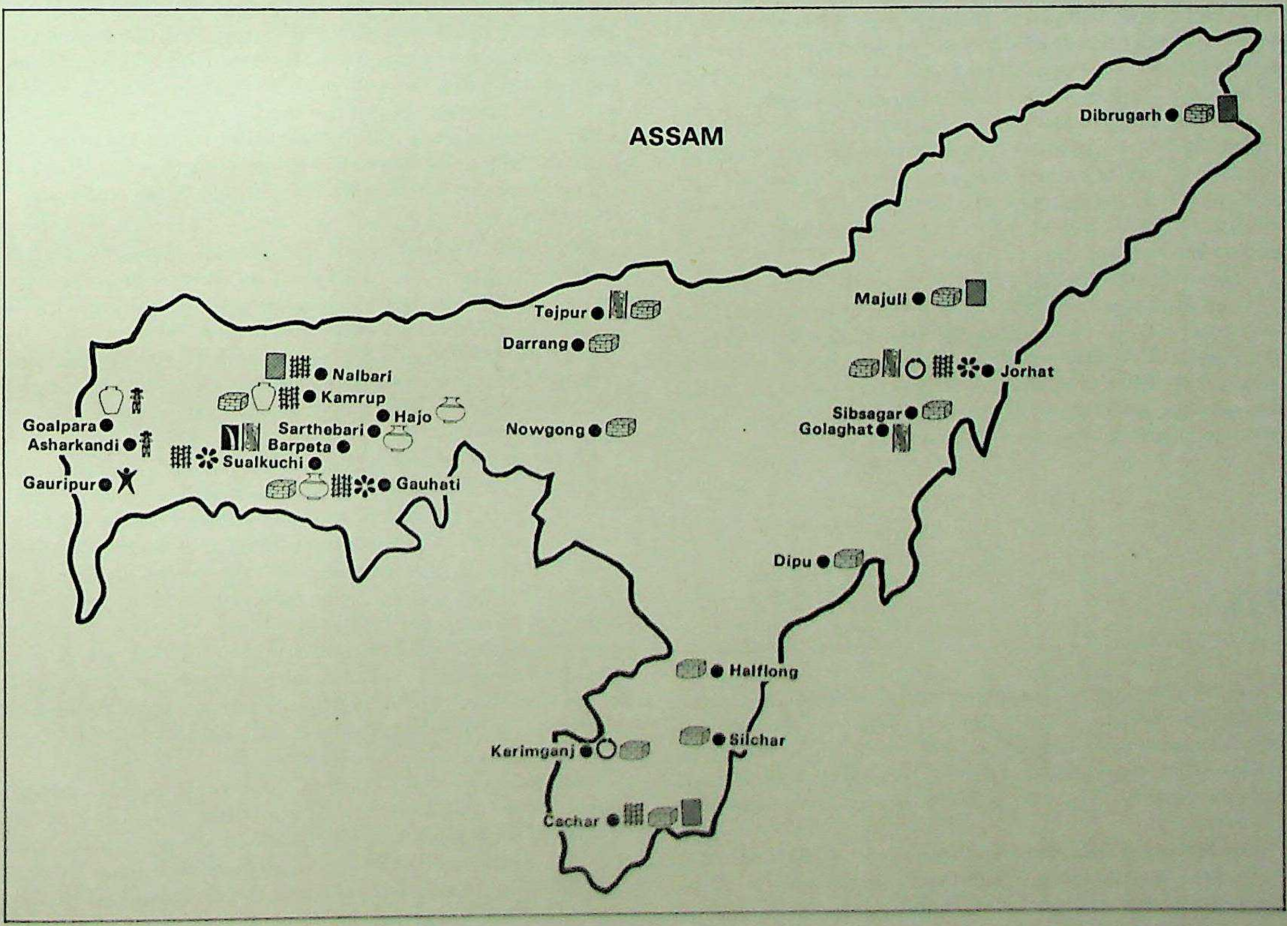
The Sarthebari area is well known for its bell metal craft. At one time there were 250 units providing employment to more than 1,000 persons, but the number has come down to 150 units. The Assam Co-operative Bell Metal Utensils Manufacturing Society, Sarthebari, was started in 1939-40 to promote the interests of workers. The workers of Sarthebari area have also migrated in small numbers to different parts of Assam. The units engaged in bell metal work normally consist of four or five artisans coming together and pooling their resources to work in a common production programme headed by a master craftsman called a *kahar* or *oja*, who generally owns the tools and equipment in such establishments. Each such unit can process 250 to 300 kgs of scrap metal a day.

Assamese artisans make various types of brass and bell metal products, acclaimed as much for their beauty and strength of form as their utility. The principal items are the brass *kalah* (water pot), *sarai* (a platter or tray mounted on a base) with or without a cover, *bati* (bowl), *dunari* (tray) *tau* (a kind of vessel for cooking), *lota* (a water-pot with a long neck), *kahi* (a dish), and *tal* (musical instrument). The annual production of brass and bell metal products in Assam is about Rs. 6 crores.

**Ivory.** Half a dozen units with about 20 workmen work in ivory in Barpeta in Kamrup district. They make combs, bangles, walking sticks (the screw fitted, folding type), smoking pipes, buttons and cuff-links and vermilion pots. The estimated annual production is about Rs. 11 lakh though the capacity is at least four times as much.

**Pottery.** Pottery is widely engaged in by about 5,000 artisans all over the state, and production is confined to household articles. Among potters there are two communities, Hira and Kumar. The Hiras manufacture household articles using the compression method, while the Kumars use the potters' wheel and make images for worship, and clay dolls and toys.

West Assam has long been proficient in the craft of terracotta, and in Kamrup many families earn their livelihood by making terracotta objects including clay tiles. Asharkandi, a village in Goalpara District, is famous for its graceful clay dolls.



**Sholapith.** Pith craft is traditional in the Golakganj and Gauripur area of Goalpara. About 70 families engaged in this craft make birds, flowers and other decorative objects out of *sholapith*. Vigorous and imaginative representations of Ravana and other mythological characters were once made of this material. Recently, small birds have become popular as Christmas hangings, while wall plaques with Tantric figures have been introduced for export. It is estimated that about 200 artisans with an annual production of Rs. 1 lakh are engaged in this craft.

**Wood-work.** Wood carving is an ancient Assamese craft, to be seen mostly on doors, walls, beams and ceilings, and the splendid carved *sinhasanas* used in prayer houses are part of the cultural wealth of Assam. The painted wood-work of Golaghat is a folk art producing items like small stools, pedestals for images of gods and goddesses, mounted trays for offerings to deities, and colourfully painted boxes. Approximately 150 artisans are engaged in the craft with an annual production estimated at Rs. 2.5 lakhs.

**Fibre (kuhila koth).** One of the main handicrafts of the Batadrava area of Nowgong District, *kuhila* is cultivated in the low lying, marshy areas. That portion of the plant which remains below the water level is utilised; the fibrous outer coverings are scraped with a knife and then dried in the sun. Cut lengthwise into small pieces, these are then woven on a simple loom-like gadget made of wood and bamboo poles. The items produced are seats, mats and cushions. About 12 units employ 65 artisans, with an annual production of Rs. 60,000.

**Toys and Dolls.** While widely practised as a household craft in almost all the districts of Assam, only about 150 artisans are engaged in this craft on a commercial basis. Pieces of cloth, cotton, clay, etc. are used in doll making. The main items made are figures of deities, animals, and birds and the estimated annual production is Rs. 1.50 lakhs.

**Mirijim Work.** Special mention may be made of tribal Mirijim work commonly done on blankets, mattresses and floor coverings in honour of visiting dignitaries. The work done by the women of the Miri tribal community is known for its great beauty, excellence of traditional designs and durability. About 600 artisans are engaged in this craft, and Desangmukh of Sibsagar district is one of its main centres.

## Bihar

Bihar is rich in history, monuments and places of pilgrimage. Situated at the foot of the Himalayas, this state abounds not only in mineral resources and natural beauty, but has also been the birth-place of many scholars, thinkers, social reformers and religious leaders. Equally, is it known for its artisans and craftsmen.

The history of Bihar handicrafts is as old as the land itself. References to flourishing handicrafts exist in the oldest available records and specimens found during excavations at Bodh Gaya, Pataliputra, Nalanda, Kurkihar, Vikramshila, Vaishali and other places. Beautiful objects for domestic use are still made in metal, clay, wood, grass and fabric and reflect the sophisticated and refined sensibility of their makers. P Richness and strength are also notable in the tribal and folk culture of this area.

**Folk Paintings.** Madhubani, the "honey grove", is located in the Mithila of epic-fame. Maithili women on auspicious occasions, and at festivals, marriages and births, paint *aripan*, *dhuli chitras* or dust paintings on the mud floors of their huts. Geometric and highly stylised, these paintings are open astrological charts—a storehouse of the wisdom of the ages. The women use rich earth colours, reds, yellows, indigoes and blues in their lyrical paintings of gods and goddesses Rama-Sita, Krishna-Radha, Shiva-Gauri. These are intended for their shrines and in the *khovar*, the innermost chamber of the house where the bride and bridegroom begin their married lives. It is exclusive to women, young and old, who use the most basic materials—gum, thread and matchsticks or fine bamboo slivers wrapped in cotton—to execute these wonderfully eloquent paintings.

During the past few years pioneering efforts have been made by the Handicrafts and Handloom Export Corporation of India the Institute of Industrial Design, Patna, to have the women of Madhubani paint on hand-made paper, and there are now about 1,500 women how do so. Recently, folk paintings from the Santhal Parganas done by a community called *chitrakars* have been introduced into the market. The *chitrakar*, as the name implies, paint scrolls in the traditional manner, depicting many moral lessons. They carry the paintings from one Santhal village to another and sing the story, for which they receive some remuneration.

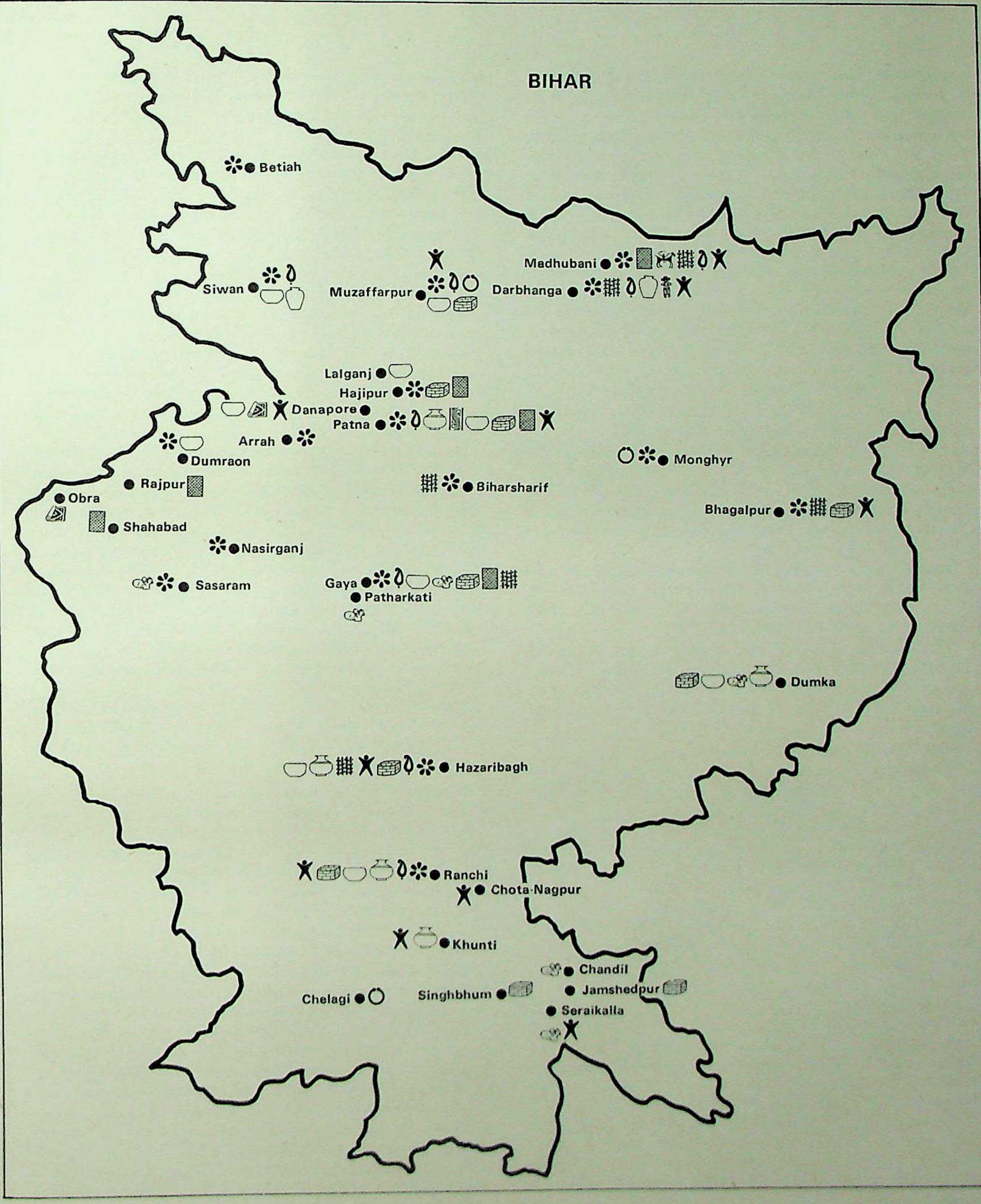
**Sikki.** *Sikki* is a kind of stemmed grass found in the wet lands of Mithila. The upper portion of the stem, which contains flowers, is discarded and the remaining portion cut into small pieces and preserved for making attractive *sikki* ware.

Like the paintings, *sikki* is also folk in nature, and was prompted by a prevalent Mithila social custom which required the bride to carry *sikki* articles made by her to her husband's place after marriage.

*Sikki* grass, dyed in red, blue, black and gold is imaginatively wrought into a variety of articles such as baskets and boxes, human figures, replicas of gods and goddesses, toys, animals, birds and models of chariots and temples. The desired forms are generally shaped with ordinary grass called *khar* which is coiled and encased in the softer *sikki*, while many of the motifs are derived from the local tantric traditions. Technical improvement, by way of fast colours to dye the grass, is being introduced.

A very large part of the population in North Bihar is engaged in this craft, which is also practised in Patna, Gaya and Shahabad, in South Bihar. About 4,000 skilled artisans have an annual output of Rs. 12 to 15 lakhs.

**Bamboo.** Bamboo work is one of the most important crafts in Bihar, with an estimated 5,000 artisans. The Institute of Industrial Design, Patna, is engaged in design research and modern processes of manufacturing. Here traditional designs and Japanese techniques have found a new synthesis in this craft. Products designed include baskets, handbags, lampshades


BIHAR
Betiah
Madhubani
Siwan
Muzaffarpur
Darbhanga
Lalganj
Hajipur
Danapore
Patna
Arrah
Dumraon
Monghyr
Rajpur
Biharsharif
Obra
Bhagalpur
Shahabad
Nasirganj
Sasaram
Gaya
Patharkati
Dumka
Hazaribagh
Ranchi
Chota-Nagpur
Khunti
Chandil
Chelagi
Singhbhum
Jamshedpur
Seraikalla

and furniture. There are also some tribals in Murhu and Khunti in Ranchi, Jamshedpur and a few other places at (Chota-Nagpur) who make beautiful bamboo basketry.

**Lacquerware.** Lacquerware is another major handicraft in Bihar. The majority of craftsmen in rural areas are engaged in making elegant and attractive bangles and various ceremonial objects. Production centres for lacquerware exist in Patna city, Dumraon (Shahabad), Ranchi, Gaya, Vishnogarh, Lalganj and Darbhanga. The lacquerware of Patna, in particular, is unique both in colour and design. After turning and colouring the object on a lathe, fine decorative linear patterns are engraved on the surface of the articles. These are mainly bird and animal forms, flowers, creepers, etc. and the colours are generally red and black. A large variety of articles such as bowls, boxes, trays and table lamps are made here. About 1,000 artisans are engaged in this craft and the annual production is estimated at Rs. 18 lakhs.

**Appliqué Work.** Appliqué is a craft which has waste pieces of cloth as its raw material. Articles produced by this craft were used by kings and emperors and the nobility in the past. The *shamiana* and *chandowa*, the two principal items of this craft, continue to be used today for all religious and social ceremonies. The production of modern utility items such as cushion covers, curtains, tea-cosies, table cloths, curtains, blouse pieces and sari borders, have also found favour.

Digwara in the district of Saran is famous for appliqué, and about 300 families are engaged in this craft here. Approximately 1,000 persons are employed in it statewide and they produce articles worth about Rs. 30 lakhs annually.

**Wood-work.** In addition to carving some wooden images and panels for wall decoration, Bihar is specially noted for its diaper work, in which waste wood is used for making items like boxes and trays. The Institute of Industrial Design, Patna, has introduced a number of designs in this craft.

Furniture in traditional designs is also being produced. Magadh was very famous for this craft in ancient times and the *singhasanas* (thrones), doors, and wall panels of the past provide a rich fund of traditional motifs for modern furniture.

**Toys.** This craft is still mainly utilitarian yet artistic, as practised in Chota-Nagpur and some parts of north Bihar. The toys of Taupudana near Ranchi, especially the mother-and-child and Raja-Rani that are painted on wood, are notable for their artistic vigour.

**Dolls.** Waste pieces of cloth are used in making the dolls of Bihar, and is one reason why they are so inexpensive. Typical cloth dolls of Bihar are couples, though Adivasi (aboriginal) dolls and their dances are also popular.

Many young girls and housewives make dolls as a fruitful pastime, and are particularly active during festivals and fairs. It is estimated that there are about 600 artisans engaged in this craft with their annual production at about Rs. 6 lakhs The principal places of doll-making are Patna, Begusarai, Bhagalpur, Mazaffarpur, Saharsa, Danapur and Madhubani.

**Papier-mâché.** This craft is found in various parts of the state—Patna city, Saraikella, Hazaribagh, Murhu, Khunti (Ranchi) and Madhubani. Masks used in the Chhau dance represent the main item of production, while figures of different kinds of birds for decorative purposes are also made. Madhubani women make various types of containers for storage of everyday items. The number of skilled artisans engaged in the craft is about 150 and their annual production approximately Rs. 5 lakhs.

**Toys.** The making of clay toys and images is a seasonal craft. When the festival season is over, the artisans busy themselves with making domestic utility articles. The votive clay toys of Darbhanga—especially the horse and rider—are well known.

**Brass and Bell Metal.** During the Gupta period the Kurkihar centre for brass and bell metal in Bihar was known throughout the world, and history records that two artists named Dhiman and Vithpal taught the craft to artisans from different countries in Asia. Two distinct types of products made in brass-ware and bell metal these days are cast pots and bowls with the lower half black or a natural dark colour, and *dhokra* articles, mostly figures of riders and elephants, *pradip* (candle stands), the fish-type *sindhur dan* (vermilion box), etc., made by the cire-perdue or lost wax process. The number of artisans engaged in *dhokra* casting is 150.

Mention may also be made here of a special item, the flexible brass and silver fish, made by a goldsmith community concentrated at Haveli Kharagpur in Monghyr district. About 100 artisans produce brass and silver fish in various sizes, valued at over Rs. 8 lakhs annually. In all over 3,000 craftsmen are employed in the brass and bell metal craft throughout the State, and they produce articles worth over Rs. 50 lakhs annually.

**Stone Work.** Various types of fine utility articles in stone, in black, pink, brown and other colours are being made in Gaya town, Chandil, Sasaram, Patharkati, Ghugritand in Gaya, Saraikella, and Pakdaha (Santhal Parganas). The number of stone workers is estimated at 1,500 with an annual production of about Rs. 10 lakhs.

**Jewellery.** Bihar has a rich tradition of jewellery making. Silver and goldsmithery is practised by over 100,000 families, while jewellery made in tribal designs at Chelagi (Ranchi) is particularly popular both in India and abroad.

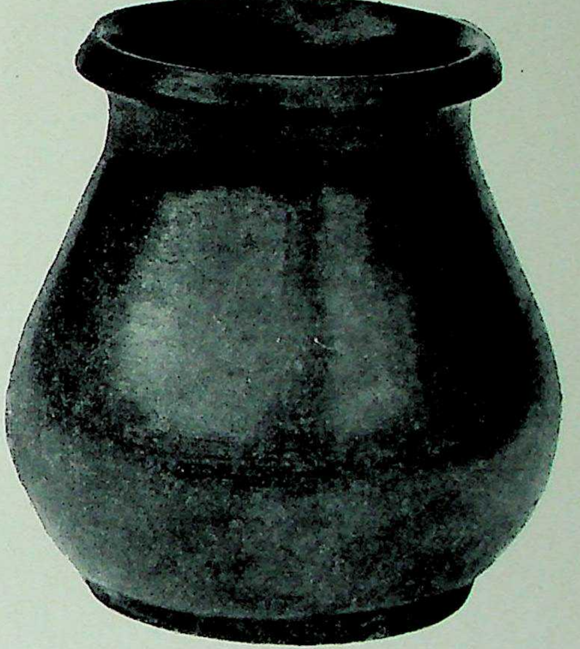
**Handloom Fabrics.** Bihar is known for its artistically woven fabrics, and the two lakh handlooms in the state are capable of producing goods worth several crores of rupees every year. Of late, Bihar cotton has gained popularity in the garment industry, as well as for furnishings. Bihar is also famous for its silks and has about 10,000 handlooms that weave silk alone. The State produces three varieties of silk, *tassar*, *eri* and mulberry. Bihar, so far, is the largest producer of *tassar* silk in India, and Bhagalpur is the chief production centre for this variety.

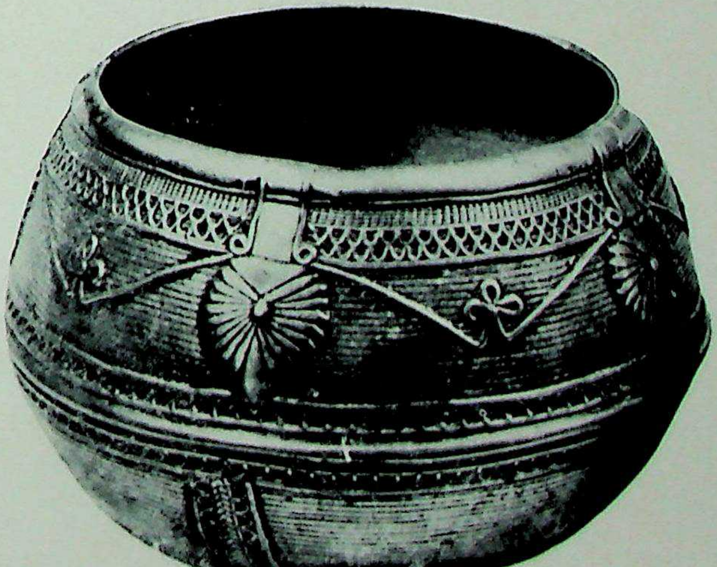
**Handprinting.** Bhagalpur, Betiah, Patna, Gaya, Biharsharif, Hajipur, Muzaffarpur, Madhubani, Darbhanga, Saran, Arrah, Dumraon, Sasaram and Nasirgranj are well known for this craft. The items generally printed are panels of *kanats*, *shamianas*, saris, *chunris*, chintzes, bed and floor-spreads and quilt covers. The Institute of Industrial Design, Patna, has been collecting traditional designs and adapting them to contemporary tastes and uses. About 1,500 artisans are engaged in this craft and the annual production is estimated at Rs. 40 lakhs.

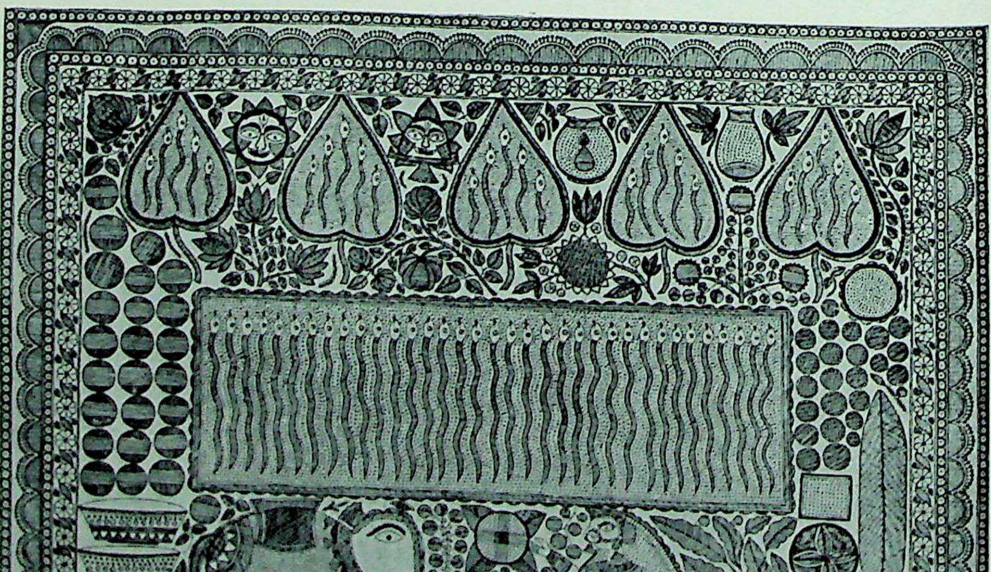
**Woollen Carpets and Durries.** Carpet and *durrie* weaving is one of the oldest crafts of Bihar, reaching its high point during the Mughal era, when it flourished in many of the surrounding villages of Sasaram and Gaya. Obra is one village where carpet

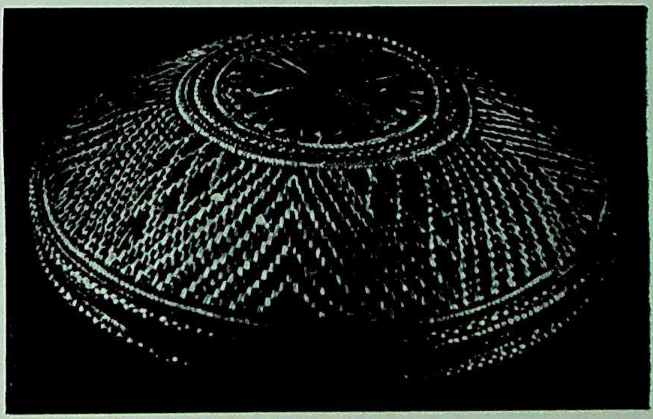
Stone vessel. Gaya, Bihar.

Brass and bell metal measuring bowl. Bihar.







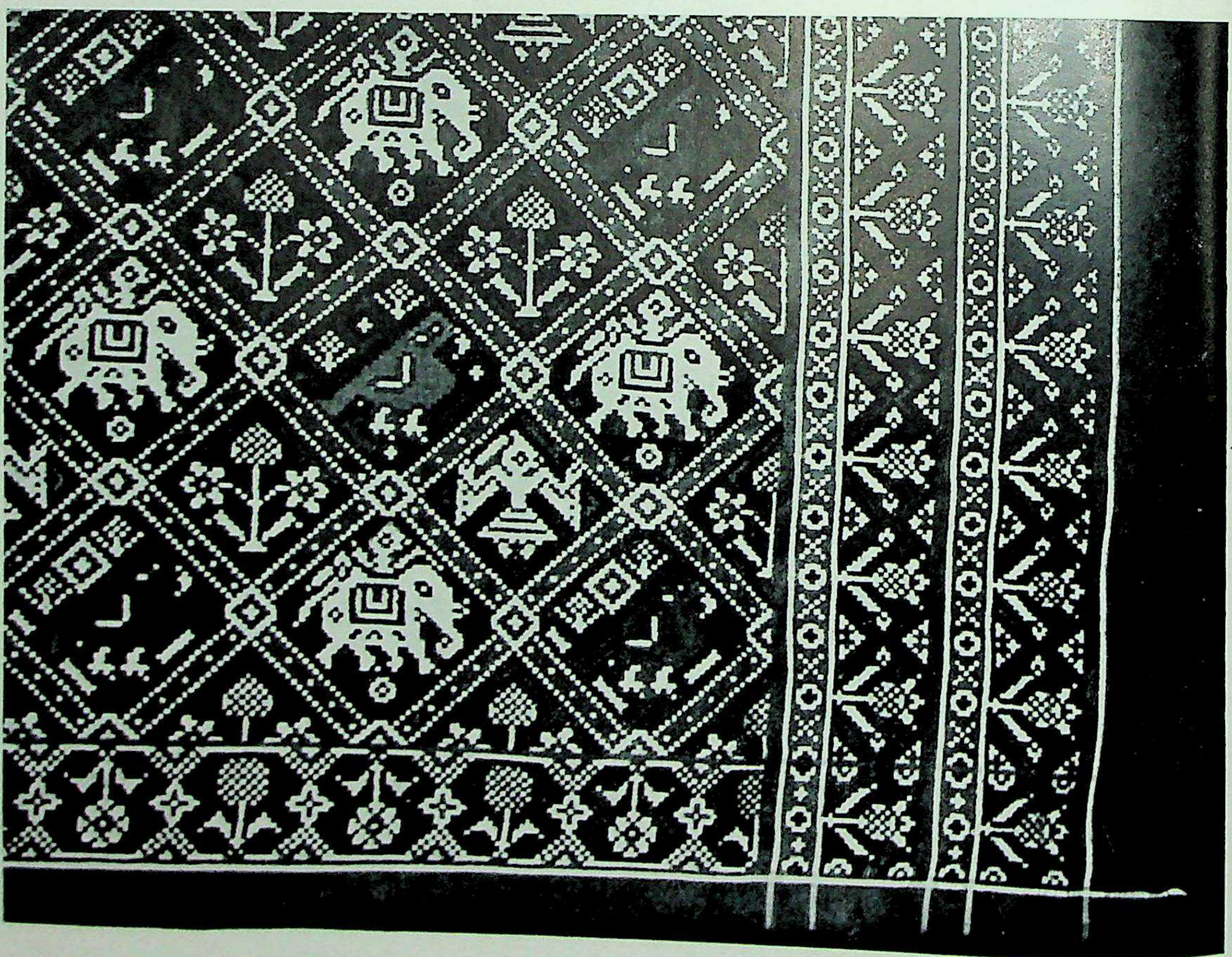


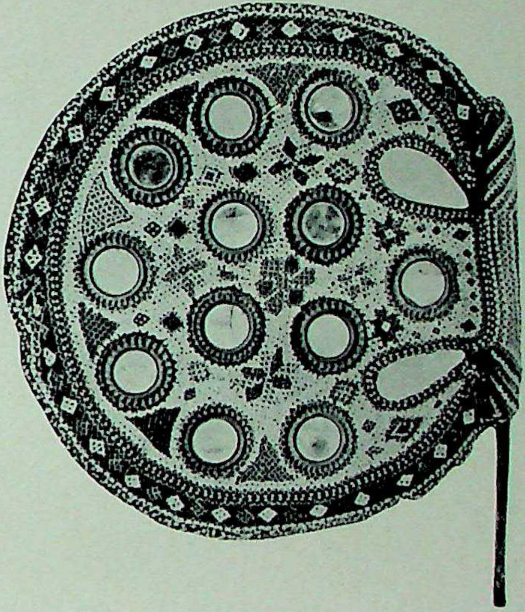
*Facing page.* Painted wooden box. Bihar.

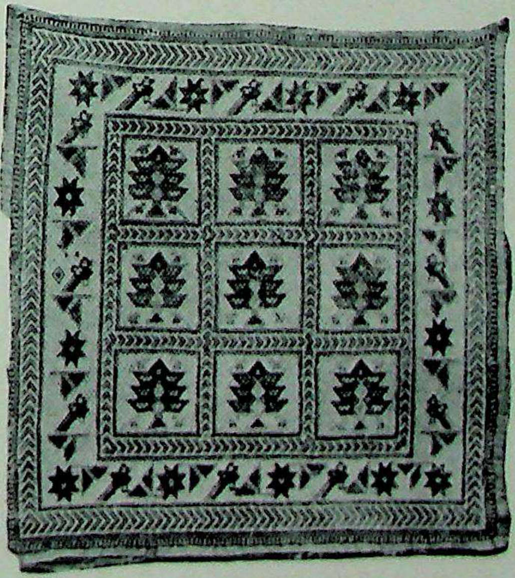
Line drawing in Madhubani style. Madhubani, Bihar.

*Above.* Master craftswoman Bindeshwari Devi doing *sikki* grass work, and (*bottom*) a *sikki* grass basket.

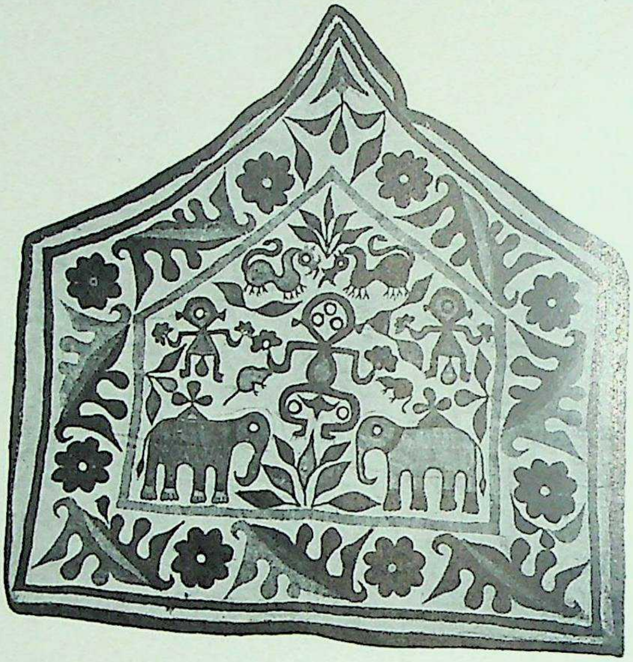
Detail of Patola silk saree. Gujarat.

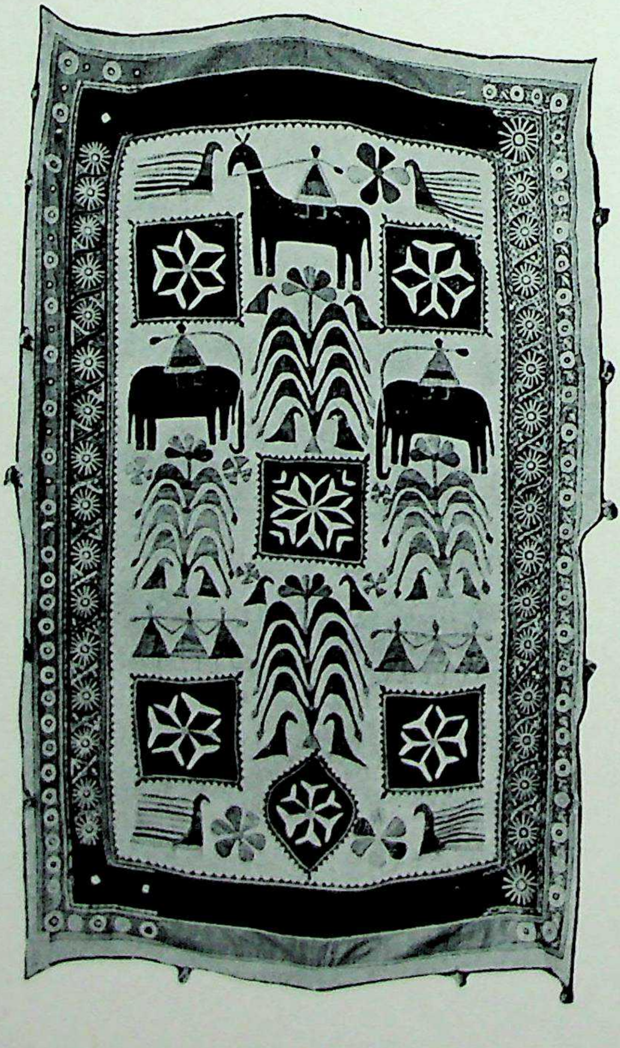


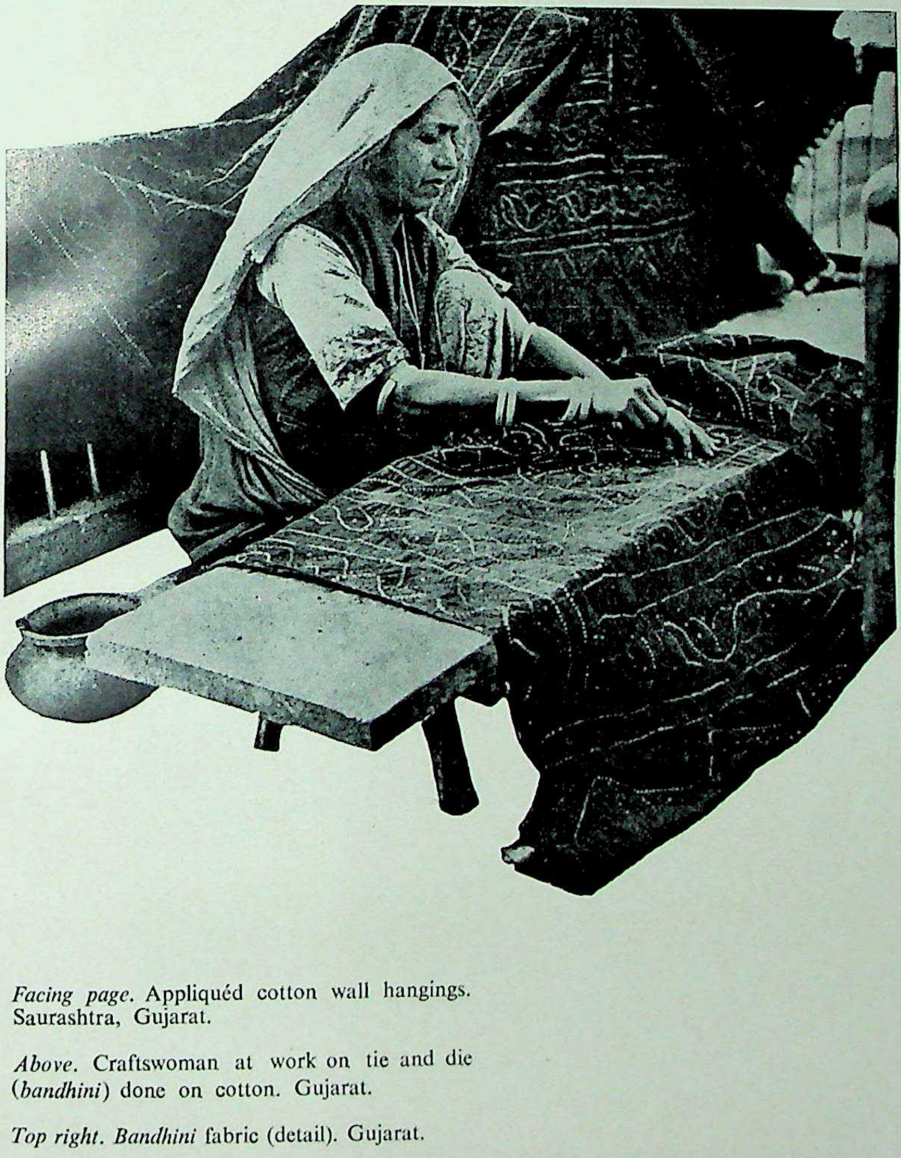


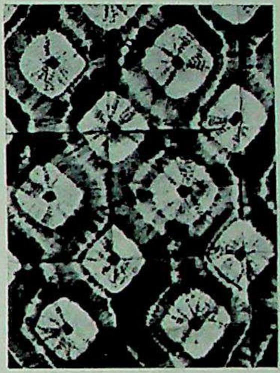


Fan and cushion cover in bead work. Gujarat.







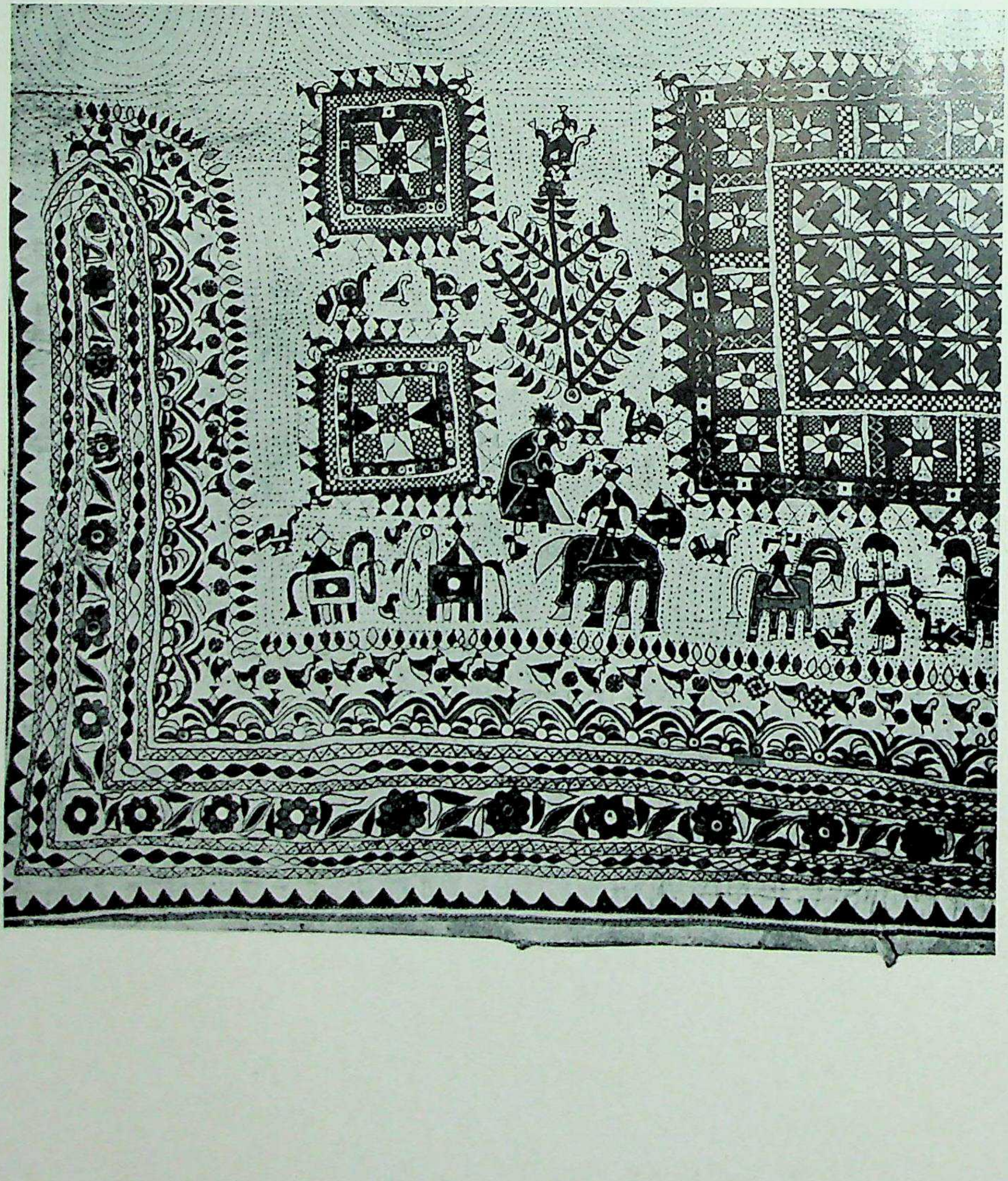


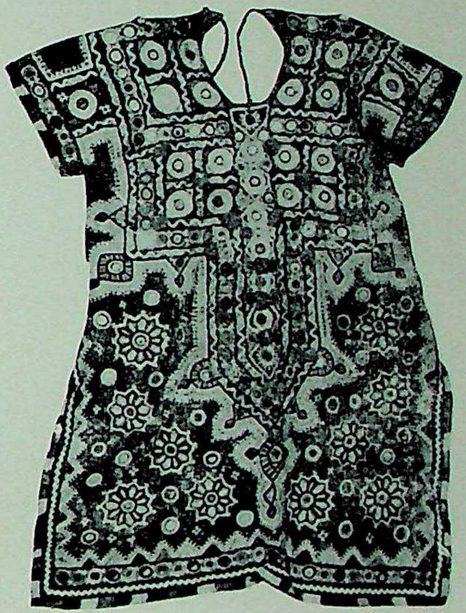
*Facing page.* Appliquéd cotton wall hangings. Saurashtra, Gujarat.

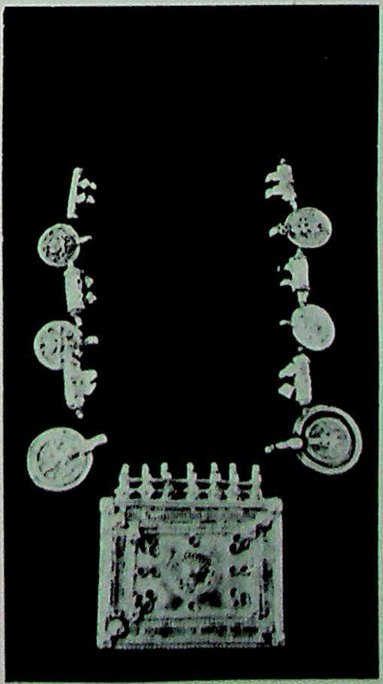
*Above.* Craftswoman at work on tie and die (*bandhini*) done on cotton. Gujarat.

*Top right. Bandhini* fabric (detail). Gujarat.

Detail of appliqued and embroidered cotton quilt. Gujarat.



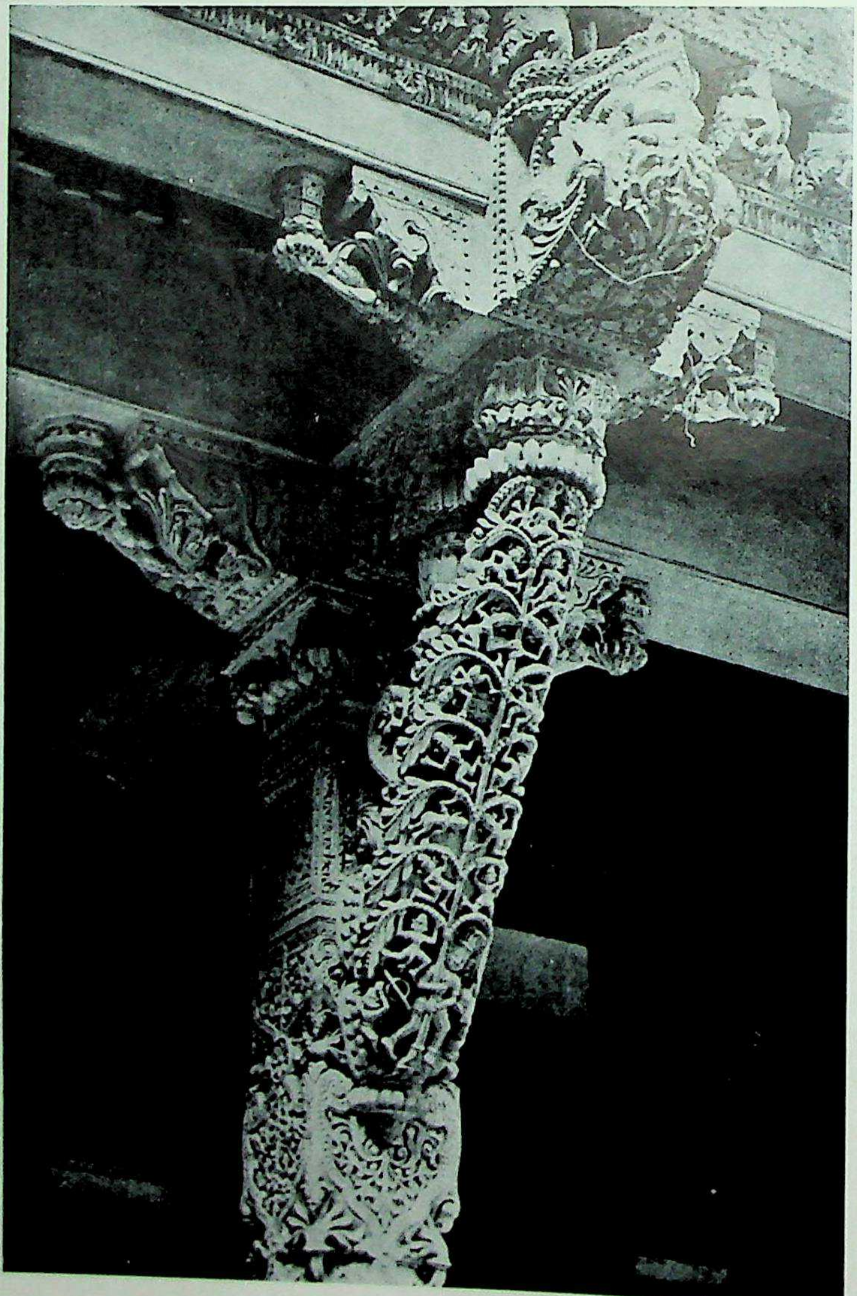


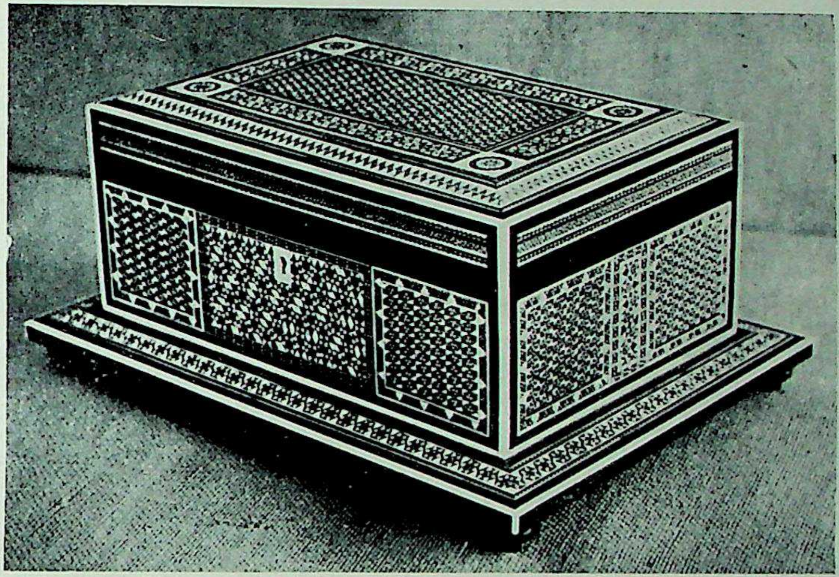


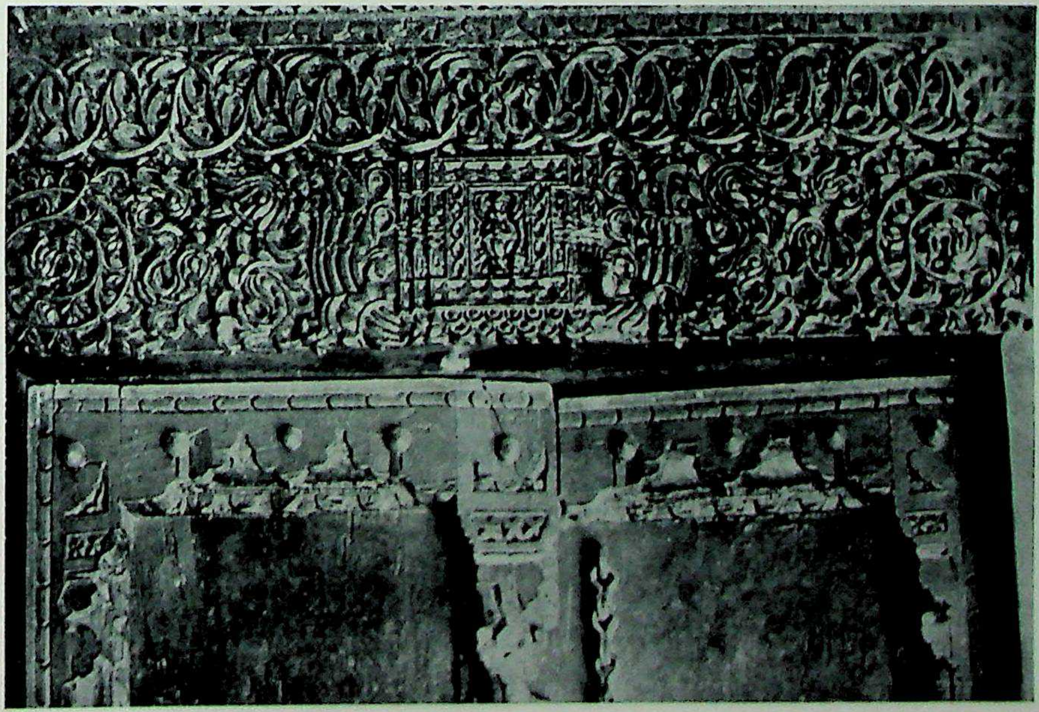
Embroidered cotton jacket. Kutch. Gujarat.

Silver necklace. Gujarat.

Gujarati craftsmen excel in ornamental wood-work. Shown here are a bracket (*below*) and carving above the main door of a house (*facing page*). Also shown is an inlaid jewellery box. Gujarat.

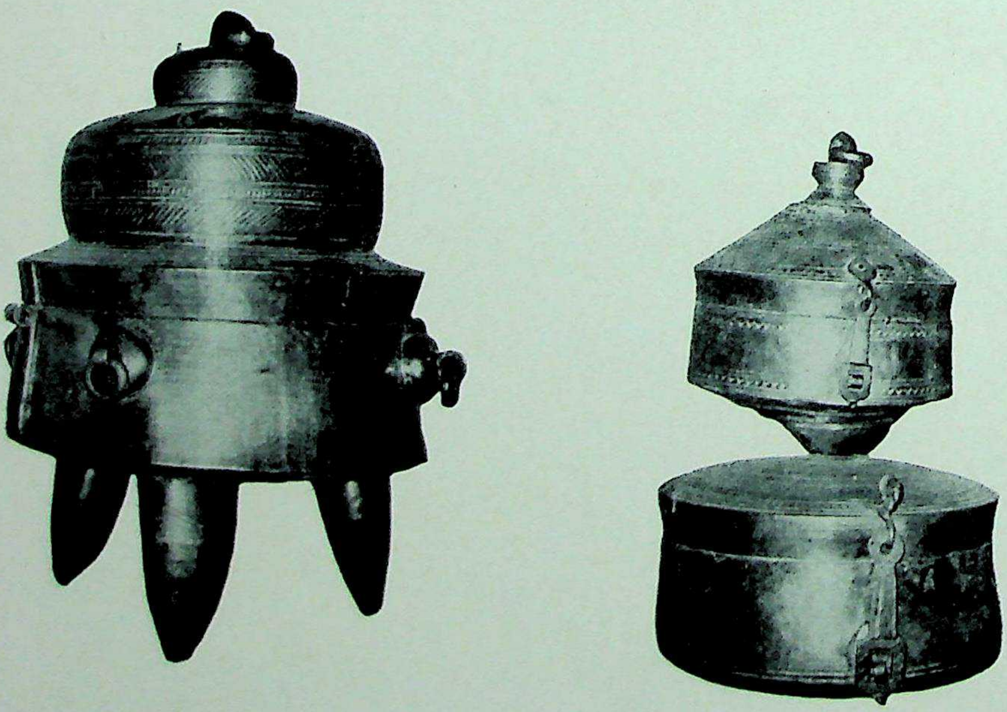






*Below.* Traditional brass dowry boxes. Gujarat.

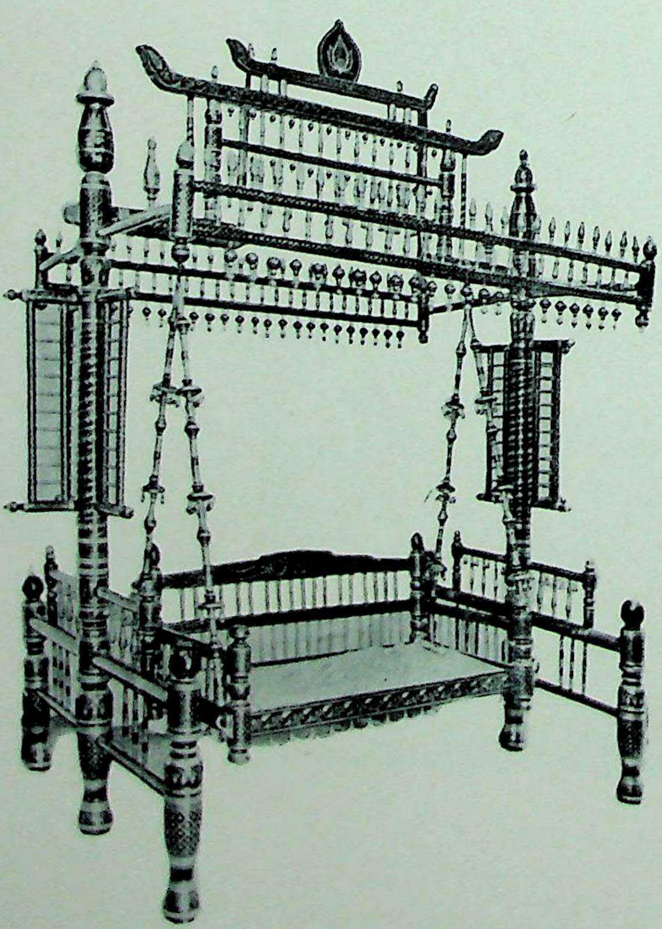
*Facing page.* Clay grain container about 30″ high. Gujarat.

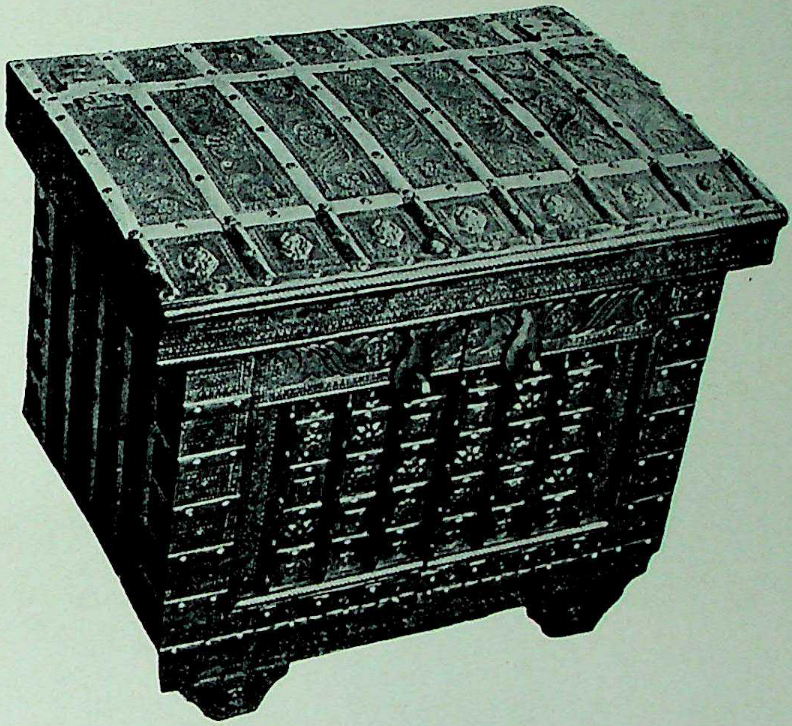


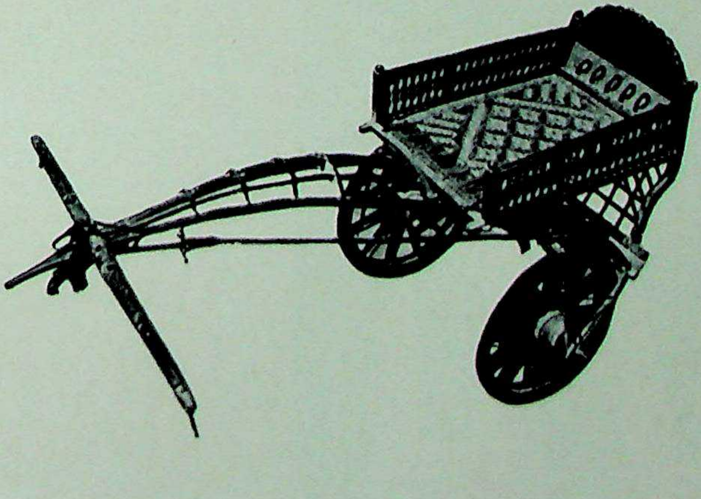
*Below.* Lacquered wooden swing. Sankheda, Gujarat.

*Facing page.* Wooden and brass *patara*. Gujarat.

Ornamented toy cart. Gujarat.



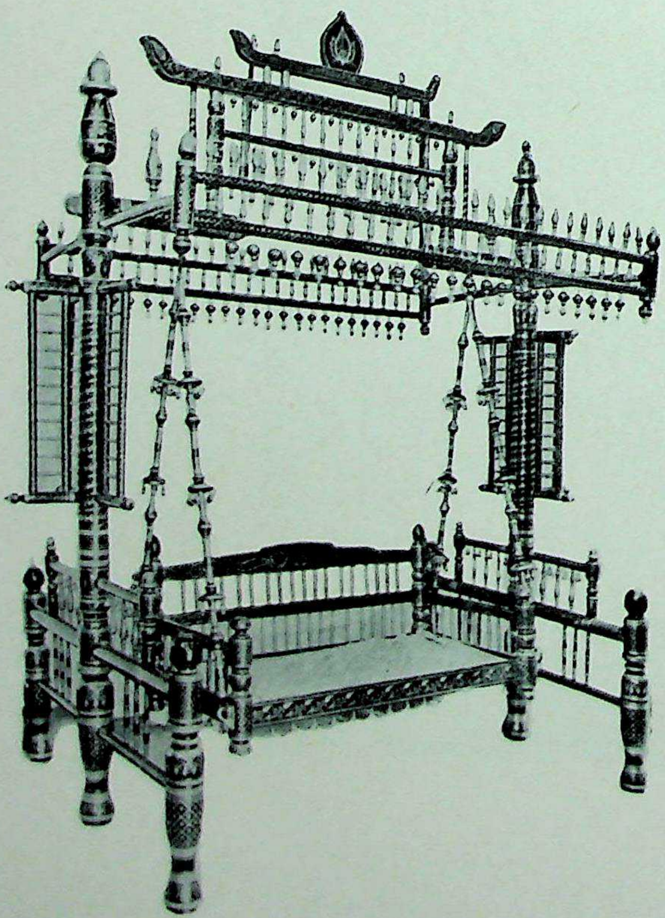


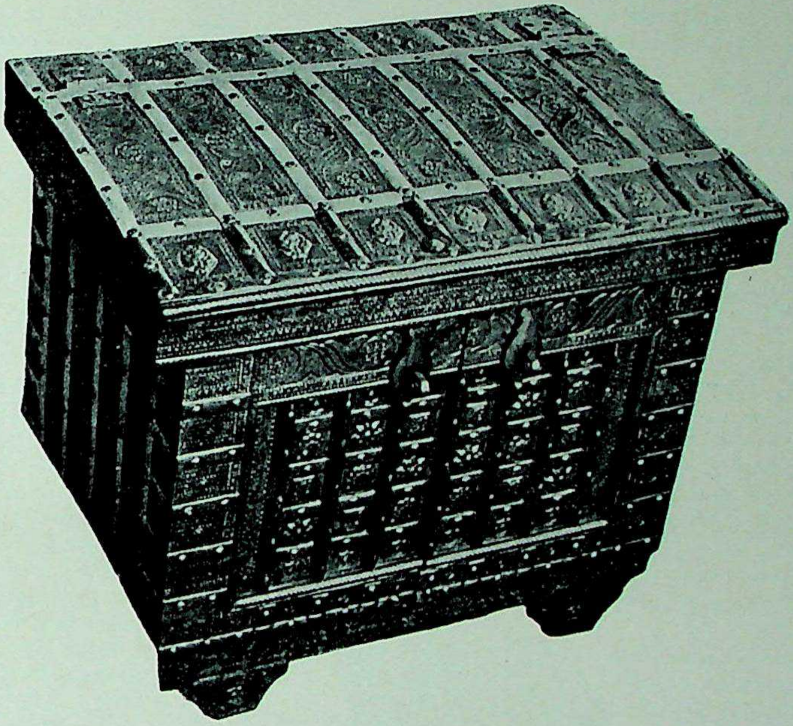


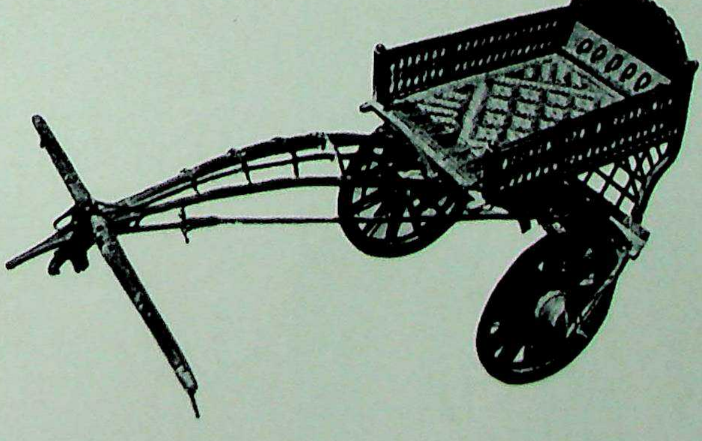
*Below.* Lacquered wooden swing. Sankheda, Gujarat.

*Facing page.* Wooden and brass *patara*. Gujarat.

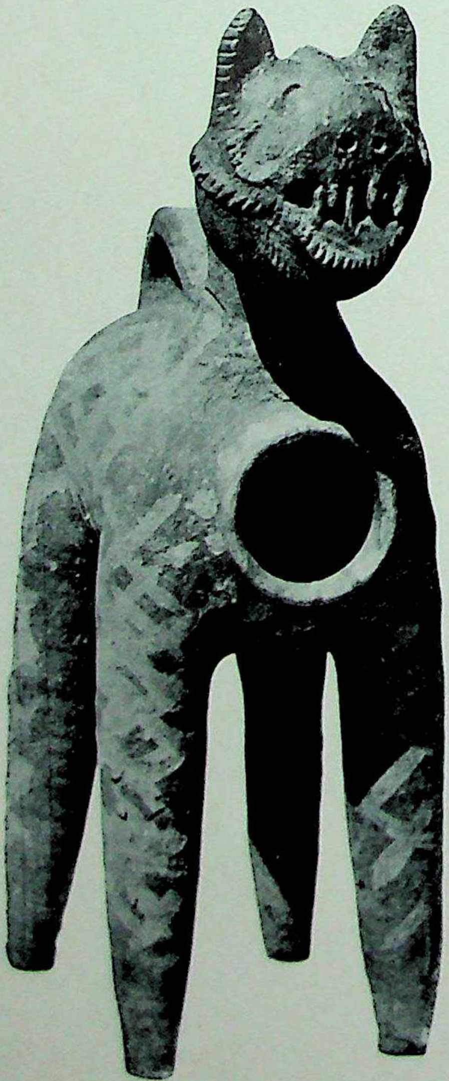
Ornamented toy cart. Gujarat.







Clay tiger. Gujarat.



manufacturing started on a large scale and its products became very famous throughout the world. With the abolition of the zamindari and feudal systems, the traditional patronage of crafts declined, and with it, the pile carpet craft as well. In recent years it has been revived and the All India Handicrafts Board has now started a carpet weaving training centre. Now Obra has 500 skilled artisans and 125 looms that are in production. The annual production hovers around Rs. 15 lakhs, while the capacity is estimated at Rs. 25 lakhs.

**Kasida and Sujani.** *Kasida*—traditional embroidery—is also a speciality of Bihar, and is spread with an estimated 10,000 artisans all over the state. The women inherit the skill and make utility articles such as children's caps, curtains, pillow cases, baby dresses, bed-spreads and decorative handbags. The designs consist of stylised flowers, birds and beasts, and human figures. Some are done in chain-stitch, in which rich designs taken from the life around are created. The all over *bharat* work, similar to the *bagh* and *phulkhari* embroidery done on caps and blouses, combines chainstitch embroidery with appliqué. The emphasis here is on creating a design by the use of a variety of textures.

The *sujanis* of North Bihar are similar to the *kanthas* of Bengal, as the women prepare quilts and covers quite ingeniously. A number of old worn out saris are stitched together with white thread and quilted. After the quilting has been done, the central part of the quilt is usually stitched with coloured thread, creating lively patterns. It is estimated that about 500 artisans are engaged in the craft, with an estimated annual production of Rs. 6 lakhs.

**Tapper Work.** Tapper is a kind of fibre removed from the sum-hemp plant which grows abundantly in south Bihar, particularly in the district of Palamau. It is prepared from this fibre by the traditional twisting process and is said to be stronger and more durable than jute. Tapper is generally used for making bags for carrying grain and also for matting. Many are manufactured articles for domestic use and the surplus is sold in the local weekly market. Items such as shopping bags, handbags, holdalls, waste paper baskets, and kit bags have recently been designed for this craft.

About 15,000 people are employed in this industry in the district of Palamau, and the artisans belong to a particular sect known as Mallahs. Tapper work is also a subsidiary activity for cultivators.

**Tikuli Work.** *Tikuli* is ornamental work on fine glass done with wafer-thin *tabaque* (gold or silver leaves) and worn by women on their foreheads. About 500 men and women are engaged in this craft. Research has been done in developing some utility articles for modern use such as boxes, decoration pieces, trays, tabletops, glass, and place mats.

# Gujarat

Gujarat is a state of many traditional crafts nurtured by generations of skilled artisans. It is ancient both in history and culture and has supported a number of crafts which demonstrate, in their variety and richness of design, the people's innate feeling for beauty, form, and colour.

**Embroidery, Appliqué and Beadwork.** Gujarat is known for its embroidery in an immense variety of styles and techniques. Here, women not only embroider their *ghagras* and *cholis* but also items for decorating their houses, such as the *toran*, which graces the doorway; the *tondli*, to cover the door-frame; the *chakla* and *chandrawa*, (square and rectangular pieces) used as wall hangings to enliven the surroundings, and others. The rich embroidery work of Bhuj (in Kutch) Rajkot, Bhavnagar and Ahmedabad is famous. There are five disinct embroidery styles in Gujarat.

(*i*) *Kutchi bharat*. Kutch, tucked away in the extreme north-west corner of Gujarat, specialises in embroidery worked with an *arhi*, a hook similar to the *awl*, used for stitching leather. The material used in Kutchi embroidery is generally satin, and the embroidery is most often done on a *ghagra*. This type of embroidery was prepared especially for the court at Bhuj to be used on wearing apparel, bedcovers, floor coverings, wall hangings and other articles. Bold motifs of dancing peacocks, stylised flowering bushes, and dancing women were developed here, and are even today generally executed by the cobbler community.

In the desert areas of Banni, women, using the minutest stitches, do some of the most delicate and exquisite needlework, using small mirrors, sometimes only the size of a pinhead, with the remaining area covered with intricate patterns of stylised flowers.

(*ii*) *Heer bharat*. Rich all-over embroidery in long stitches, this style derives its name from floss silk, locally called *heer*, used in the embroidery. Geometric designs, combinations of rectangles, triangles and squares generally cover a deep blue background. Though the dominant colour is crimson red, it is picked out at places with a touch of black and off-white silk thread. The squares are divided into four triangles, and the centre of the motif is picked out with an *abhla* (mirror) stitched on with button-hole stitch.

(*iii*) *Abhla bharat*. This is mirror-work embroidery, very well developed and utilised for maximum effect. In this embroidery patterns are created by fixing small round mirrors on the material with button-hole stitch. In the *abhla* designs, the motifs are of flowers and creepers and quite often rows are worked together to make a rich pattern.

(*iv*) *Chain-stitch*. Very fine stitches produce strong linear motifs, rich in visual effect—stylised birds, riders on a horse, a palanquin carrying a lady, a girl holding a flower, or a boy holding a kite in his hand. Even the use of mirrors is significant. It is used to emphasise a face, a hand, a particular stance, or to highlight the eyes. Even the rising sun or the setting half-moon is shown by utilising a portion of the mirror. The chain-stitch embroidery of Bhavnagar is quite distinctive in character. The stitches are very fine and the motifs used extremely imaginative.

(*v*) *Interlacing Stitch or Sindhi taropa*. The basic structure in this style is first built up with the use of long thread stitches on the surface. Around this the entire design is executed by the looping of threads. Lozenges and hexagon forms, shaped into six-petalled flowers with an *abhla* in the centre and other variations, have been evolved.

**Appliqué.** Coloured, left-over pieces of cloth are stitched together to make *torans, chaklas, chanderawas,* etc. Motifs in brilliant colours are cut out and stitched on to the material. These are usually peacocks with their tails unfurled, elephants with a rider, or a horse carrying a warrior, in addition to floral patterns.

**Beadwork (moti-bharat).** Here, with the use of thread and a small needle, a large variety of patterns are created out of different coloured beads. The ground is white and the patterns are worked out in purple, yellow, red and green. The motifs are stylised, generally an elephant with a howda, a camel and rider, a warrior on his horse, a women churning butter, and so on. In beadwork, decorative items such as *torans, chaklas,* long panels as well as pillow covers and *indhonis* (the base for water pots carried on the head) are created by women. The beadwork of Saurashtra and Kutch is particularly distinctive.

A number of training centres in embroidery are located at Bhuj, Rajkot and Ahmedabad. According to figures available, 60 units employing about 350 workers produce different types of embroidery worth Rs. 5 lakhs per annum. In addition, a large number of embroidered products are being made in homes and collected for sale by enterprising Gujarati women mostly in Delhi and Bombay.

**Hand and Screen Printing:** Vegetable and mineral dyes were used in the dyeing and printing industry nearly three hundred years ago. During the 1920s naphthols took the place of alizarin dyes which gave an impetus to development, and a few years later indigo dyes came into use in Jamnagar and Junagadh. The industry then slowly developed to such an extent that today there are a number of photographic screen-printing factories all over Gujarat. There are nearly 400 factories that print on fine and superfine muslin cloth. Nearly 10,000 artisans are employed in this industry at Rajkot, Jetpur, Jamnagar, Porbandar and Bhavnagar. The standard of workmanship is generally high, and the dyes used are fast and attractive.

**Bandhani.** *Bandhani,* the tie and dye process of resist printing, is very popular in Gujarat, and its practice is concentrated in Kutch and Jamnagar, In 1976 the National Award was received jointly by two women of Kutch for their outstanding work. There are seven main centres in Kutch where 174 units with nearly 2,000 artisans produce goods worth Rs. 12 to 15 lakhs a year. In Jamnagar too, this craft flourishes and even children sometimes help their parents with it during their leisure hours.

**Zari.** The *zari* (gold and silver thread) craft is one of the oldest in Gujarat, and Surat is the most important *zari* manufacturing centre in India today. The main products are real gold and silver threads, and the items used in embroidery such as *chalak, salma, kinari, tikki katori,* rings, and stars and spangles. (Surat now manufactures imitation *zari* as well.) More than 1,800 workshops, small and large, manufacture zari and zari goods in Surat.

**Patolas.** The woven *patolas* of Patan with their intricate geometrical patterns are renowned for their extraordinary technique. The method is a tie and dye weave resulting in identical patterns on both sides of the fabric. Red, yellow, green, black and white are the traditional colours used in *Patola* weaving. *patola* saris are handwoven with silk threads which have been pre-dyed according to precise calculations, and the desired patterns emerge in the weaving. The most popular designs are *narikunjar, panbhat, fulwagh* and *chaokadibhat,* using motifs of flowers and birds.

In Patan city there are about 30 families engaged in this craft. The time and labour required to execute the work is considerable and thus the price of one *patola* sari may well run to several thousand rupees. Naturally the demand for these saris has gone down, and so also the number of weavers.

**Woollen Blankets and Shawls.** The shepherd community of Gujarat is concentrated in Surendranagar, Rajkot, Junagadh and Kutch Districts. The whole process of production, from raw wool to blanket, is handled by the Dangaria shepherds who make traditional blankets with typical Saurashtra borders, ranging in price from Rs 50 to Rs 150. Kutch specialises in the production of woollen goods such as *galichas,* wall hangings and blankets. In Kutch alone nearly 500 artisans are engaged in this craft, and the production is estimated at Rs 18 lakhs a year.

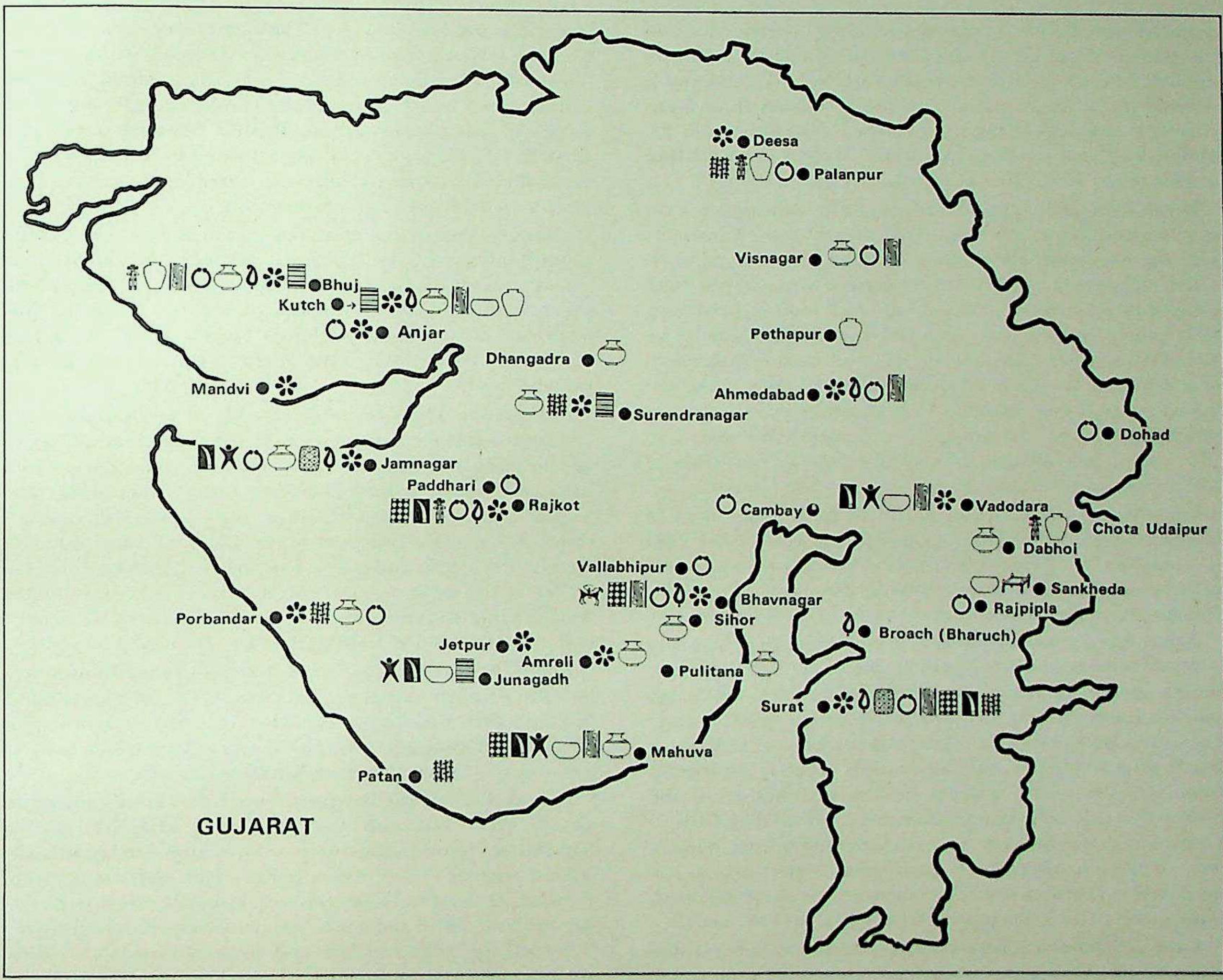
Shawls, using cotton staple and woollen yarn, are manufactured mostly by Harijan weavers settled around Porbandar. These are of different sizes and generally have traditional Saurashtra borders. Their textural quality and colourful borders are their main attraction. The price of these shawls varies from Rs 25 to Rs 75. If required in bulk, they are available from Porbandar Weavers' Society or the Junagadh District Industrial Co-operative Association.

**Numdhas.** This is handmade woolen felt, embroidered with wool thread, and used as a floor covering and wall decoration. Plain, unadorned *numdhas* are also used under horse and camel saddles. About 10 units in Bhuj, with 25 workers, produce approximately 15,000 pieces annually.

**Wood Carving.** Wood carving is a famous and traditional craft of Gujarat. Temples and old houses provide the best examples of the richness of this craft, for their doors, beams, and pillars are exquisitely carved. Objects of everyday use include beautifully carved *jhoolas* (swings) animals, peg tables, table lamps, etc. The communities engaged in this craft are Mewara Mistris, and the places known for fine work are Billimora, Visnagar, Baroda, Mahuva, Ahmedabad and Surat. Pethapur is a well known centre for the making of wooden blocks used in handprinting.

**Lacquer Work.** Artistic lacquer work on wood is another well known craft of Gujarat. It is concentrated in Baroda and some parts of Kutch, with Sankheda lacquer work being specially popular. This work is generally done on teak which, being naturally light-coloured, is given a dark stain. Extremely fine tin powder is then used for painting on the designs. Kusum lac is the best for this purpose. It helps give a permanent coat to the coloured ground, and the painting has a golden lustre. The main articles produced are cradles, toys, sofa-sets, tea-trays and walking sticks. The lacquer work produced at Dhoraji, Mahuva and Junagadh and at some places in the Kutch area is also well known. Some kitchen utensils are also manufactured and used by local Kutchis.

**Inlay Boxes.** The *petigaras* of Surat make ivory inlaid boxes, part ivory and part sandalwood inlaid boxes, and engraved sandalwood boxes. The base material is teak, and engraved


Deesa
Palanpur
Visnagar
Bhuj
Kutch
Anjar
Pethapur
Dhangadra
Mandvi
Ahmedabad
Surendranagar
Dohad
Jamnagar
Paddhari
Rajkot
Cambay
Vadodara
Chota Udaipur
Dabhoi
Vallabhipur
Sankheda
Bhavnagar
Rajpipla
Porbandar
Sihor
Broach (Bharuch)
Jetpur
Amreli
Pulitana
Junagadh
Surat
Mahuva
Patan
GUJARAT

plates of sandalwood are fixed on to the box with gum or *sares.* Similarly, small strips of ivory are arranged geometrically and gummed together. Six master craftsmen are engaged in inlay work at Surat.

Marquetry work—locally called *sadeli*—is a speciality of Surat. A variety of appliqued caskets and boxes are made in this technique. The materials used are ivory, wood, tin and so on. These are cut into long, thin strips, glued together in the shape of hexagons and octagons, and when dry, glued on to boxes and cabinets to form intricate geometrical patterns.

**Toys.** Junagadh makes wooden toys by hand, using sheets of plywood and *deodar* wood, while in Mahuva, toys are made and lacquered on electrically operated lathes. Cloth dolls, dressed in the characteristic costume of different communities in India, are especially popular.

**Patara Making.** Large decorative chests on wheels, known as *pataras*, ,made from teak wood and tin plates, are most popular in Saurashtra and highly prized as collectors pieces. A *patara* is usually given to a daughter as part of her dowry in certain communities. The art of *patara* making is centred at Bhavnagar, Rajkot and Mahuva. Smaller *pataras* have also been innovated as liquor cabinets and trinket boxes.

**Silver Work.** Beautifully designed silver ornaments, characteristic of different village communities in Saurashtra, are made in Rajkot, Jamnagar and Bhuj. The silver craft of Saurashtra originated in Kutch. In it, light embossing is done on thin silver plates by soft etching and scraping. Shaped silver is also fitted on a wooden apparatus covered with wax-resin to serve as a catch. Rajkot, Porbandar, Kutch and Mandvi are famous for their silver work. Items produced are *attardanis, gulabdanis*, flower vases, trays, jewellery boxes, powder boxes, ash-trays, plates and utensils. The specialised craft of silver work is spread over Saurashtra, Surat and Ahmedabad.

Silversmithy is still practised in small workshops in Bhuj using a distinctive style of profuse repoussé relief covering the entire metal surface—a flowing style but fully controlled in overall design. Due to the use of machinery in production and the high price of silver and gold, this fine craft is slowly declining. However, enamelled utility articles have considerable demand in the major markets of India. Traders from Bhuj, Jamnagar and Rajkot export enamelled silver articles to the Middle East, and the Bhuj, Anjar and Mandvi units produce quality pieces which find a place in foreign markets.

**Metal Work.** The modern craft of engine-turning work on metals, mostly silver, is practised in Porbandar and Jamnagar. The process involves the shaping of the articles by hand, with the zigzag pattern made with the help of a special machine equipped with grooved plates. A fair range of highly polished and modern frames, and cigar and cigarette cases is being manufactured. Some artisans of Vapi manufacture ornaments of cheap metal for the Adivasi community of Surat. There are numerous craftsmen working in brass and metalware at the important centres. At Amereli there are 50 craftsmen, at Dhangadra, Joravarnagar, Limbdi there are 50 families each, and at Vadhwan (Surendranagar) there are 300 families.

**Ivory Work.** Many articles are made from ivory, such as bangles, toys, jewellery boxes, *attardanis*, etc. Ivory is also used in inlay work. Coloured and gold filled ivory bangles are popular items and Mahuva, Rajkot, Jamnagar, Junagadh, Baroda and Surat are production centres for ivory work.

**Agate.** Agate is a semi-precious stone composed of quartz in different colours, and is found in the bed of the Narmada river; the stones are processed by heating, chiselling, surfacing, polishing and drilling. Artisans prepare stone beads for ear-rings, necklaces and other ornamental articles, as well as for bowls, trays and buttons and other utility articles. The natural colour of the stones imparts an unusual beauty to the ornaments and other articles made with them. The Gulf of Cambay was long known as a notable centre of this industry due, in part, to its peculiar position as a port and to the availability of skilled workers. Processed agates are exported, especially to Africa, Egypt, the Middle East and Malaysia.

**Cane and Bamboo.** Baskets, sofas, tables and other utility items are made in cane and bamboo mostly by women and children. The number of artisans engaged in this craft is estimated at 5,000, and the Government of Gujarat now runs a training school at Waghai for this purpose.

## Haryana

The craftsmen of Haryana are the inheritors of a long and impressive tradition of handcrafting. If agriculture is Haryana's main occupation, handicrafts provide one of the most important inputs to the development of the rural economy. However, unlike many other regions, art in Haryana did not enjoy royal patronage, and consequently Haryanavis have given more priority to functional objects, and ornamentation is usually simple.

**Handlooms.** Handlooms are the biggest craft of the state and the designs have gained enormous popularity all over the world. The heart of Haryana's handloom industry is Panipat, a small historic town which has over the years nurtured a dedicated group of artisans and weavers. Panipat has done pioneering work in the development of experimental handloom weaves, especially with coarse cotton, on jacquard looms, producing a large variety of fabrics and furnishings.

**Tapestry.** Woven in cotton, raw cotton and raw silk (partly using staple yarn as well), tapestry fabrics are produced in an extensive range of modern and traditional designs. The pattern varieties, in vivid colours and design, are several, some of the more well known being sunflower, beehive, polka dot, honey stripe and jasmine. All Panipat tapestry is woven on indigenous jacquard looms.

**Bed-spreads.** These resemble tapestry in weave and finish. Cotton bed-spreads are much simpler than opulent silk ones, and the colours are alternately very gay and bright or subtle and subdued. Checks, stripes and many other combinations are woven. Thick raw cotton in natural tones, woven with combed cotton from mills, produces heavy, plain or patterned bed-spreads now very popular in U.S.A. and West Europe. Cushion covers of the same material are also made. The bed-spreads usually come in three sizes: single, 60"x 90"; twin, 72"x 100" and double, 90"x 108". Other sizes are also woven on order.

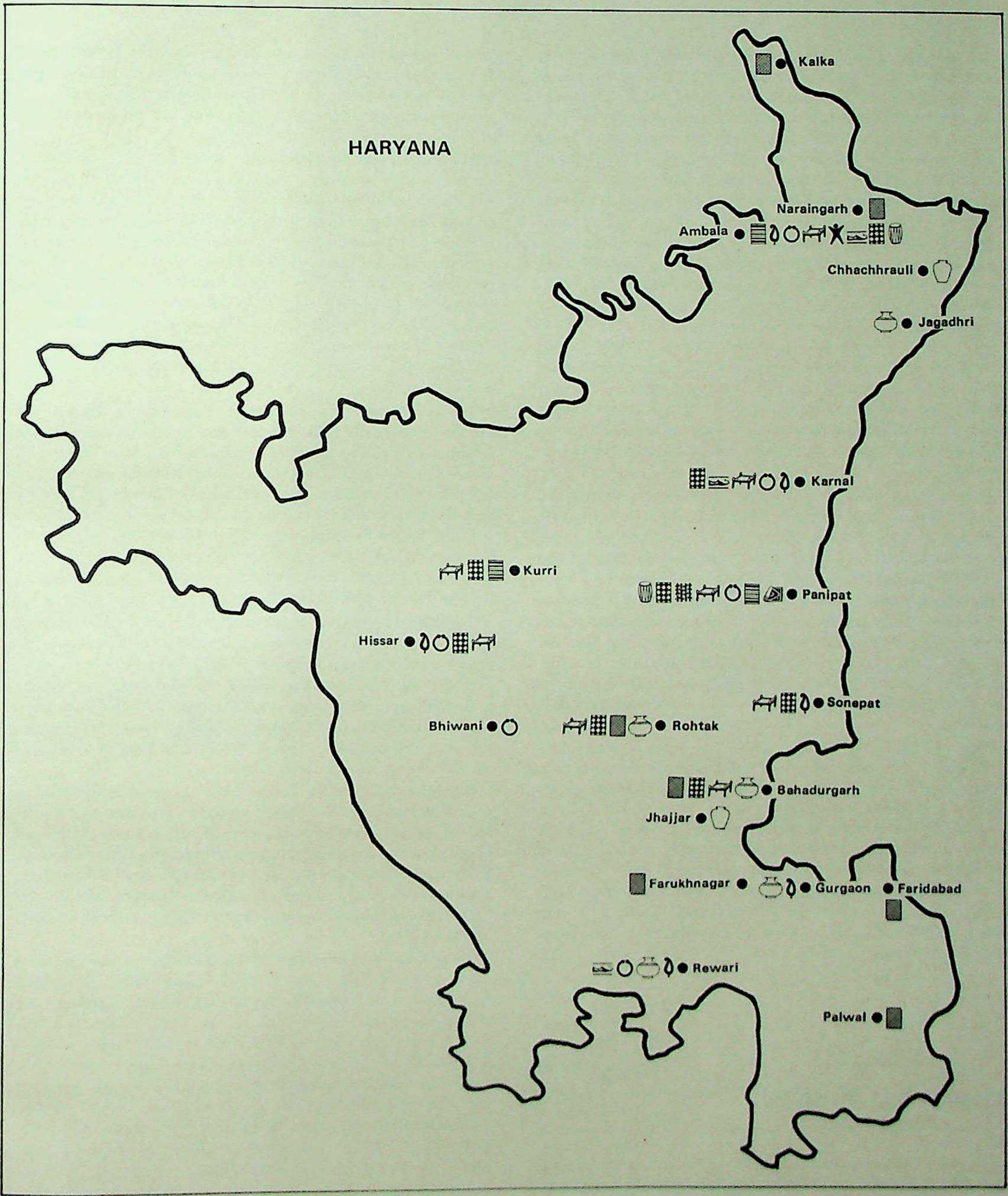
**Khes.** The *khes*, a large piece of woven cotton used mostly as a bed-spread and produced almost exclusively in Panipat, is made in a large variety of designs and colour combinations, although the predominating pattern is checks and squares woven in such a way as to achieve an almost kaleidoscopic effect.

**Durries, Carpets and Druggets.** *Durries* are familiar objects in almost every home in the villages of Haryana. Mostly handwoven in cotton and cotton/wool mixtures, in bright basic colours such as yellow, green, red and blue, they are made in Panipat, Ambala and Kurri (Hissar). Punja *durries* with floral, geometric and bird and animal motifs are especially attractive. They are used on floors, beds and divans. *Durrie* fabric is also used to make colourful, practical shoulder bags.

Panipat carpets are woven in wool, on traditional looms, in designs which have come down from generation to generation, with some old Persian design still being used. A small quantity of woollen druggets are also made at Panipat and Morni Hill.

**Hand Embroidery and Table Mats.** Embroidery is a common craft amongh the women of Haryana, and very striking abstract and figurative work has been done by them in their *phulkaris*, *baghs* and *choabs*. Well-known centres of this craft are Sonepat, Rohtak, Hissar, Ambala and Karnal. A variety of cotton table mats in various weaves are also being

**Jewellery.** Since banks are now widespread in rural areas, people invest less in jewellery. Of course, repairing and recasting of old metal into new pieces for the bride is still commonly practised. While almost all towns and big villages have silversmiths and goldsmiths, Rewari, Nuh, Bhiwani, Hissar and Rohtak are better known for their jewellery. Jewellers at Nuh and Rewari especially have now started making chunky imitation silver jewellery for the export and urban market. For beads and lac bangles, Rewari, Ambala, Karnal and Bhiwani are well known.


HARYANA
Kalka
Naraingarh
Ambala
Chhachhrauli
Jagadhri
Karnal
Kurri
Panipat
Hissar
Sonepat
Bhiwani
Rohtak
Bahadurgarh
Jhajjar
Farukhnagar
Gurgaon
Faridabad
Rewari
Palwal

**Brassware.** Jagadhri and Rewari are the home of brass utensils with their traditional qualities of strong functional form and visual harmony. An innumerable variety of utensils and other metal objects (and now, unfortunately, even the cheap artware of Moradabad) are made at these two places. Some brass work is also done at Gurgaon and Bahadurgarh. A village, named Gangua in Hissar, produces the now famous, elaborately assembled and delicately carved cart of the Gaddi Lohar, the intinerant rural blacksmith.

**Moorah Making and Basketry.** *Moorah* making is concentrated in Farukhnagar, and Naraingarh, Pinjore and Kalka are known for basketry. Raffia work is done in Palwal, Faridabad and Bahadurgarh, the raffia (or *patha* as it is locally known) being obtained from Kashipur and Nagina in U.P. The earliest notice of this craft dates back to the partition of the country, most of the women workers having migrated from Dera Ismail Khan in Pakistan to Faridabad. The production includes, besides two traditional items—*panchi* and *changer* bread-baskets, table mats, waste-paper baskets, moorahs, etc. Considerable interest in these items has been seen in the export market.

**Pottery.** Essentially a rural craft practised in almost all villages, it is concentrated in Bahadurgarh, Faridabad, Gurgaon, Rewari, Pinjore, Chhachhrauli, Karnal, Jhajjar, and Ferozepur Zhirka. Large and visually strong, grain storage and water jars are among some of the items produced.

**Stone and Leatherware.** Kalka, Mohindergarh, Narnaul and Ferozepur Zhirka are areas where stoneware is predominant. Leather craft is practised in all rural areas. However, Rewari, Ambala, and Karnal are well known, and the brocade-embroidered *jootis* of Rewari are justly famous. Equally known are the *tilla jootis* of Karnal while the *jooti* trade in Rohtak is also brisk.

**Toys and Dolls.** Haryana's heritage in this area is particularly rich. Toys are carved from wood and lacquered, or made with papier-mâché, and the dolls are mostly stuffed. The best known centre for toys and dools is Ambala.

**Other Crafts.** Artistic furniture is made in Ambala, Karnal, Hissar and Rohtak; wood carving and inlay work is done in Karnal and Kurri (Hissar); a small quantity of ivory carving is done in Bahadurgarh and Sonepat, and musical instruments are made in Panipat and Ambala. *Pirrhas* (small stools), extremely comfortable to use, are also made. Often embellished with brass, they are particularly well-crafted.

# Himachal Pradesh

Himachal Pradesh has been described as heaven in the heart of the Himalayas. Its snow-capped peaks, limpid lakes, and undulating valleys rich with forest and fruits combine to make it a land of extraordinary beauty. The people of Himachal Pradesh are simple and contented, deeply rooted in tradition, with a passion for music and dancing. Isolated as they are by high altitudes, they are very self-contained and have developed over the years a rich tradition of handicrafts. These range from wood-work to leather embroidery, from metalware to carpets and woollen textiles.

**Shawls.** Shawls are Himachal's speciality. Most notable of these is a soft *pashmina,* though nowadays most shawls are made of the woollen yarn called *raffal.* They may be either plain or patterned; for the latter, the skilled Himachal weaver finds inspiration in his beautiful environment and in the auspicious symbols of the hill people. Their favourite designs are geometrical, and they use intense purples and blues, emerald greens and burnt saffrons. About 700 craftsmen weave shawls and *pattus,* another speciality of Kulu district in Himachal Pradesh. They produce from 20,000 to 22,000 pieces annually, and the craft is concentrated in Kulu town, Shamshi, Rampur and Jihhi.

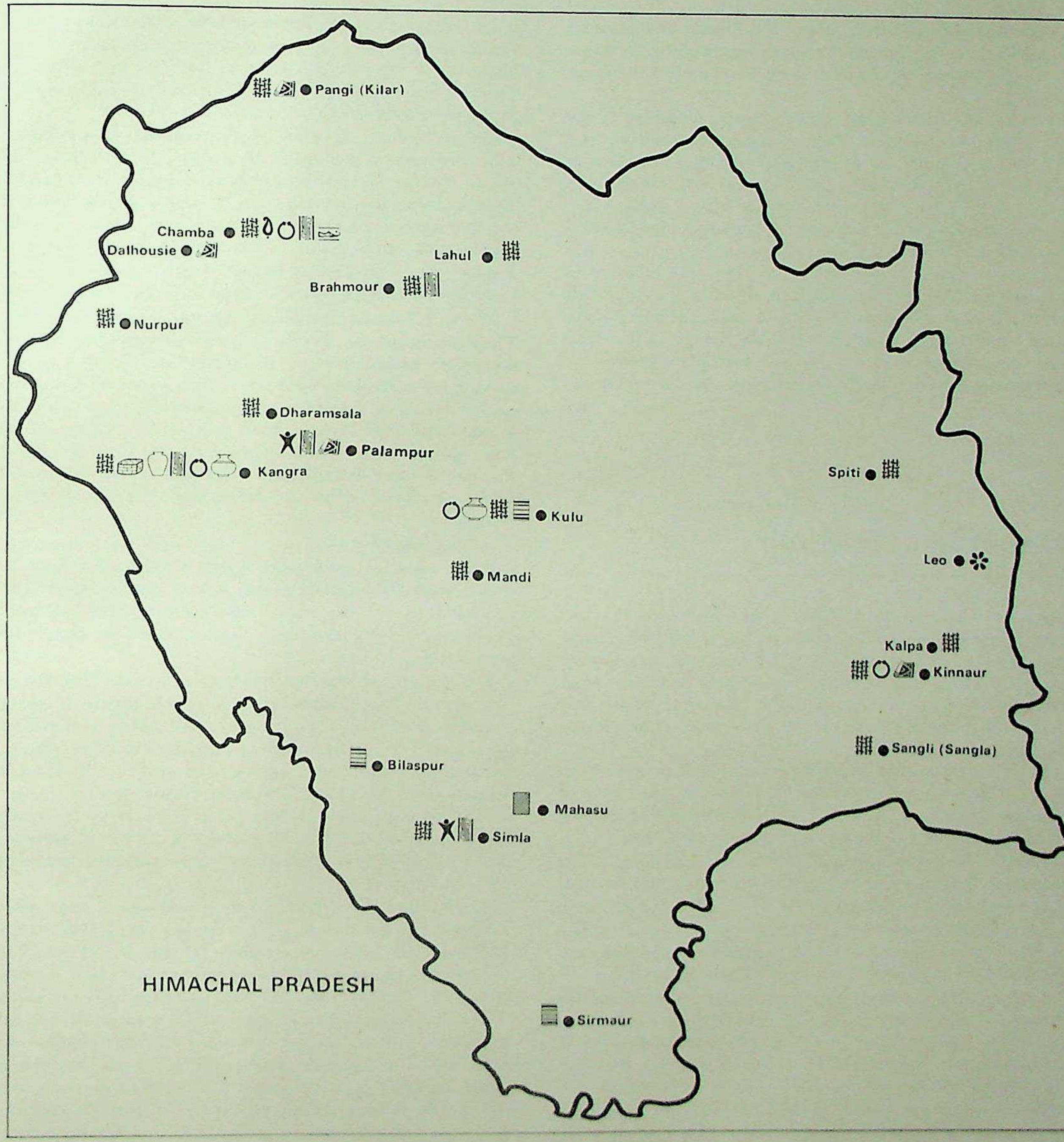
**Blankets, Rugs and Numdhas.** High in the Himalayan reaches of Himachal, the hill folk rear sheep and goats for the famous wool and hair that goes into the making of Himachali blankets and rugs. *Gudma* is the name given to the fleecy, soft, but quite heavy blanket that is produced mainly in the Giabong and Kulu valleys. The *gudma* usually comes in natural wool colours finished with a warm red or black trimming. Thobis (floor coverings) and *Kharchas* (mattresses) are made from goats' hair. Of more recent origin are *numdhas,* made by felting the wool and embroidering it.

**Chamba Rumals.** Exquisite embroidery on fine cotton with equally fine silk threads and in contrasting colours is done on these *rumals* (literally, a handkerchief). The stitches are closely placed so that no gaps are visible, and the images or figures borrowed from the Kangra school of painting—Krishna at his pranks, stealing butter or dancing with Radha, a *nayika* parting from her lover, or people at a local fair. The *rumal* is an item of adornment for the Chamba people.

**Garments and Dolls.** Himachal is also well known for its costumes and garments which provide a rich resource for the export oriented garment industry. Head scarves, usually of bright, printed cotton, are worn by women around the forehead, while the Gujjars have a unique mode of apparel. Their *kurtas* in deep colours, are delicately embroidered wit circular and linear patterns. Local costumes are also worn by the dolls made by Himachalis.

**Metal Craft and Jewellery.** Metal crafting is one of the oldest handicrafts of Himachal Pradesh. Local skills of casting, ornamenting and engraving reveal great dexterity, delicacy and taste. Legend has it that Sita in the great Indian epic, the *Ramayana,* wore jewelled butterflies and other precious ornaments in her hair and that these were made by the silversmiths of Himachal. Jewellery is still a popular product, and although the designs are mostly traditional, the ornaments are lighter and more practical. Modern innovations in this craft include new items such as intricately carved silves lampstands, teapots, wine glasses and butter dishes.

**Wood.** Amid the abundant pine and *deodar* forests in Himachal grow walnut, horse chestnut, wild black mulberry and birch—excellent raw material for wood-crafting. Evidence of Himachal wood-craft can be found in old buildings on ledges,


Pangi (Kilar)
Chamba
Dalhousie
Lahul
Brahmour
Nurpur
Dharamsala
Palampur
Kangra
Spiti
Kulu
Leo
Mandi
Kalpa
Kinnaur
Sangli (Sangla)
Bilaspur
Mahasu
Simla
HIMACHAL PRADESH
Sirmaur

chairs, doors, windows and panels. Present day wood-work consists of fruit bowls, beer mugs, wooden jewellery and carved images, mostly mythological in character. Some wooden toys are also made. Thirty-five artisans produce wood carvings and wooden toys in Palampur town, and Rait and Samloti villages in Kangra district. The total production is worth about Rs 2 lakh a year.

**Carpets.** Carpet weaving is also a traditional craft in Himachal Pradesh. People in the hills wove carpets for personal use and for decoration, while most highlanders used them for furnishing. Even ponies have colourful carpets for saddles. Brilliant hues, and dragons and swastikas are characteristic motifs of Himachal carpets. About 100 Tibetan craftsmen are engaged in weaving woollen carpets in the villages of Bhuppur, Puruwala, Sataun, and Kamsan in the Paonta Block of Sirmur district.

**Other Crafts.** Bamboo and wicker work is widespread. Sturdy bowls, trays, and baskets of different shapes are made from dried bamboo. Oval-shaped or lotus-shaped baskets, or egg baskets with tall graceful handles are some typical basket patterns. A special type known as *kilta,* for carrying heavier loads, is also made in large quantities. Leather craft is also popular. Chamba chappals with their open toes and partly woven vamps are exceptionally comfortable and light. They may be plain or embroidered. Quaintly charming is the embroidered leather belt which the locals use. Kulu caps are typical of the area and are quite popular with tourists as well. About 10 to 12 thousand pieces are produced annually. *Pullas* (straw shoes), used by the Himachalis in winter for walking on snow, are also well made.

## Jammu and Kashmir

The state of Jammu and Kashmir is blessed with placid lakes, glistening meadows and a wonderful variety of flowers and birds. The vale of Kashmir has a jewel like setting, ringed by the snow-clad Himalayas with an extraordinary combination of flat lands, lofty mountains, crystal streams, pine forests and shady chinar groves. These provide a perennial inspiration to the crafstmen of the region.

Jammu is the winter capital of the state and the gateway to Kashmir. It is also the source of the Pahari or Hill school of painting known as Basohli, which flourished during the Vaishnavite revival in the area in the sixteenth century.

Ladakh, the land of lamas, lies to the east of Kashmir, and is incredibly beautiful, with huge cliffs, massive rose-tinted ranges with sparkling white, perpetually snow covered peaks, sand coloured hills and narrow green fields beside a winding blue river. There is mystery and power in its traditional culture and the Ladakhis are endowed with great aesthetic sensitivity.

Kashmir Handicrafts occupy an important place in the economy of Jammu and Kashmir, providing direct employment to over 150,000 people and producing goods worth about Rs. 50 crores annually. Production is estimated to reach Rs. 100 crores by 1984-85. Besides offering considerable employment and contributing to the national export earnings, the handicrafts sector provides a valuable adjunct to tourism for which this state has immense possibilities. We shall first deal with Kashmir handicrafts, and then briefly describe the situation in Jammu and Ladakh.

**Shawls.** The famous Kashmir shawls are made of *pashmina*—the very fine, soft and glossy under wool of a rare species of goat living at high altitudes in Tibet and eastern Ladakh. Ring shawls, which can slide through a signet ring, are the real pride of Kashmir weavers. They are made from *shahtosh* wool and are woven entirely by hand. Renowned from ancient times for their extraordinary softness, fineness and warmth, they are eloquent testimony to the people's patience, skill and love of beauty. *Shahtosh* shawls are now extremely rare and very expensive due to the acute scarcity of raw material.

Earlier, Kashmir was known for its *kani* shawls, which now adorn the great museums of the world. The art, which had almost died, has recently been revived in a small way and about 200 weavers are now working at it. It is a highly laborious and time-consuming technique, as numerous *kanis,* or little wooden sticks wrapped in coloured thread, are moved around just for a single weft line of an inch length of the shawl. These loom shawls are often manufactured by a patchwork process.

The art of joining these pieces, *rafookar,* is now almost dead. The darning process, in time, acquired its own character and sometimes looked like fine embroidery on the basic fabric, making it impossible to tell where these pieces were actually joined. Strips of shawl are woven first and then joined by scarcely visible stitches to obtain spectacular patterns which have special names: *Khali-Matan* (Empty Ground), *Char-Baghan* (Four Gardens), *Chand* (Moon), *Kunj* (cluster of flowering plants), *Palledar* (bordered) or *Shah Pasand* (Royal Delight).

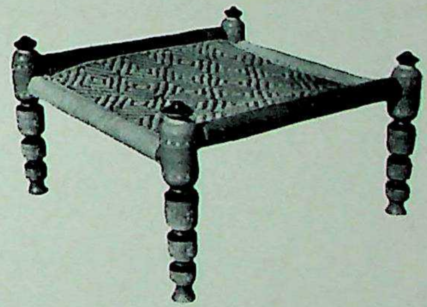
Other kinds of shawls in which plain *pashmina* is covered over by elaborate needle worked patterns are called Amli. In these shawls, the blend of colours and the development of rich and varied patterns are marvellously achieved. With the cost of *pashmina* having gone up, the production of these shawls has gone down.

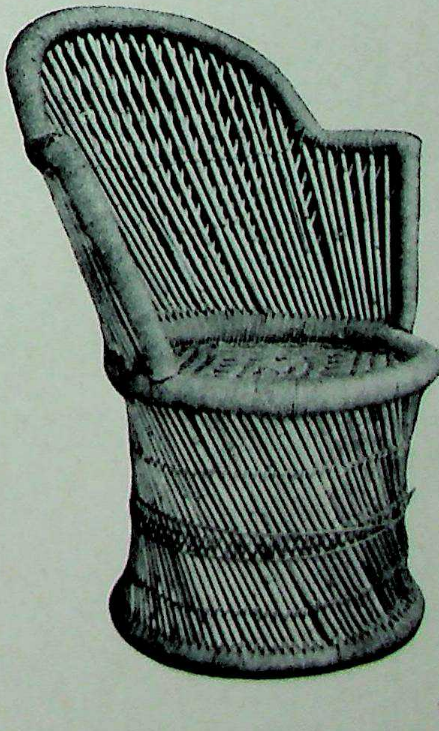
The major production in shawls today is of the embroidered type with the base cloth being woven out of *raffal*—48 and 60 counts woollen yarn. These hand-woven shawls are embroidered floral motifs and in colour schemes perfected over the centuries, but now often neglected and replaced by garish and ill-matched combinations. About 30,000 workers, mostly men, are engaged in shawl making and embroidery. The main market for shawls is within India itself. A small quantity of scarves is exported to the U.S. and West Europe, and stoles are exported to the Middle East.

**Embroidery.** Kashmir has a long tradition of embroidery, introduced possibly during the reign of Zain-ul-Abdin (1423-1474), with the help of experienced craftsmen from Persia. The techniques vary from very fine embroidery on shawls to coarse crewel and *numdha* work. There are many kinds of embroidery, distinctly Kashmiri. *Kasida,* most widely done on shawls, silk and linen, with no 'wrong' side; *sozni* (very fine needlework); *chikindozi* (medium fine needlework); and *jalakdozi* (hook-work) are other popular kinds of embroidery commonly used for shawls. Besides shawls, embroidery is used effectively on garments, tapestry, curtains, cushions and household linen and even on soft leather. The important embroidered commercial items, apart from shawls, are listed below.

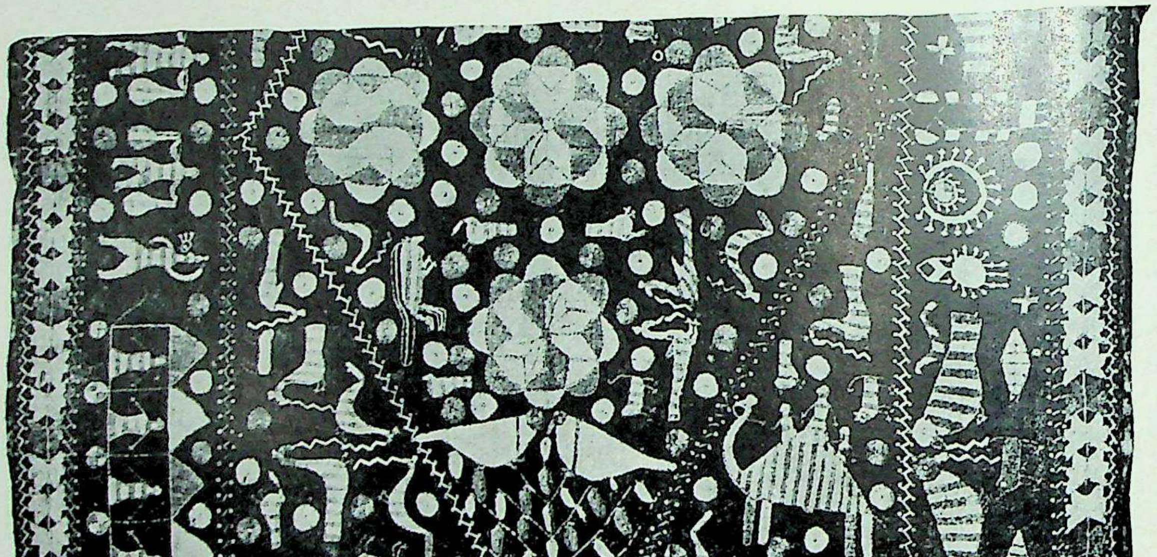
(*i*) *Crewel work.* Beautiful, bold hook-work on thick cotton cloth in vibrant colours, it is used mostly for curtains and bed-spreads. There are about 5,000 workers engaged in this craft producing goods worth about Rs 2 crores a year. It has great scope provided occasional changes in design and colour to suit market trends are made.

(*From top.*) *Sikki* grass basket. Haryana.
*Morah* (stool) in reed and grass. Haryana.
Stool in wood and reed. Haryana.
Reed chair, Farukhnagar. Haryana.

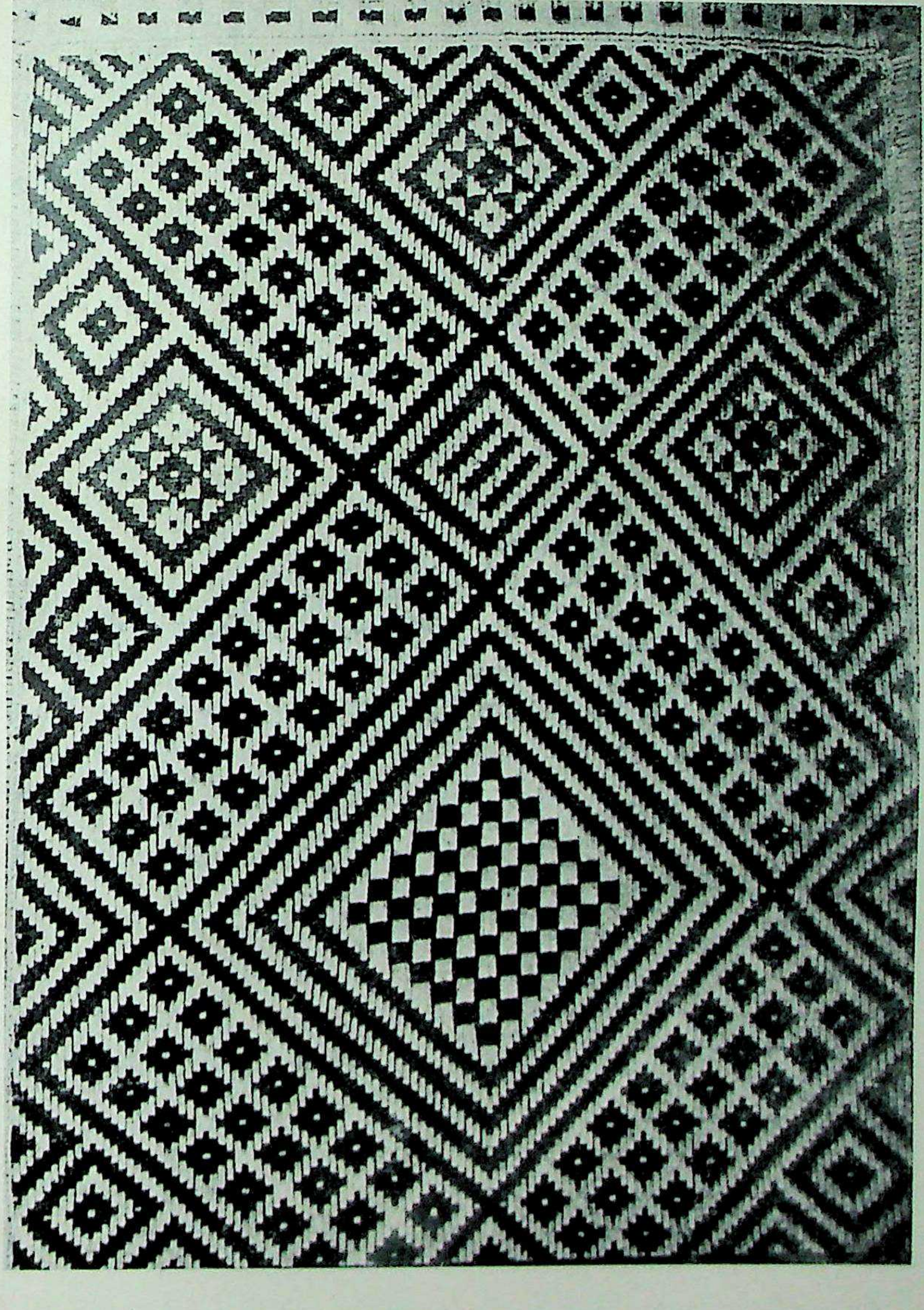


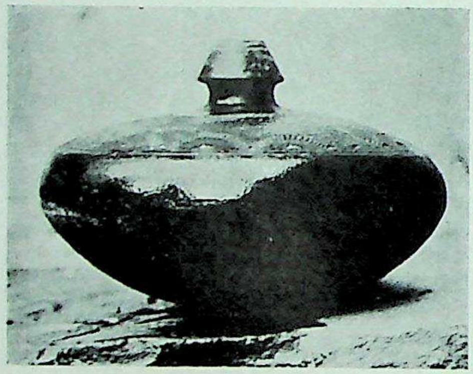


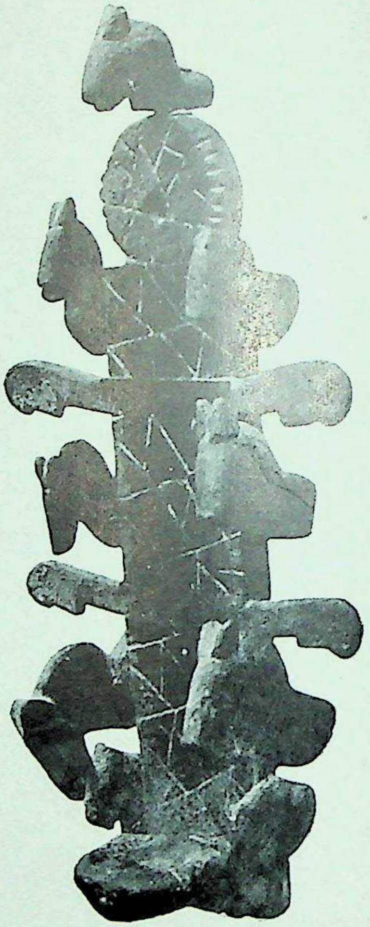
Cotton *chaddar* with *phulkari* embroidery. Haryana.
Cotton *durrie*. Haryana.



Charpoi weaving with cotton string. Haryana.

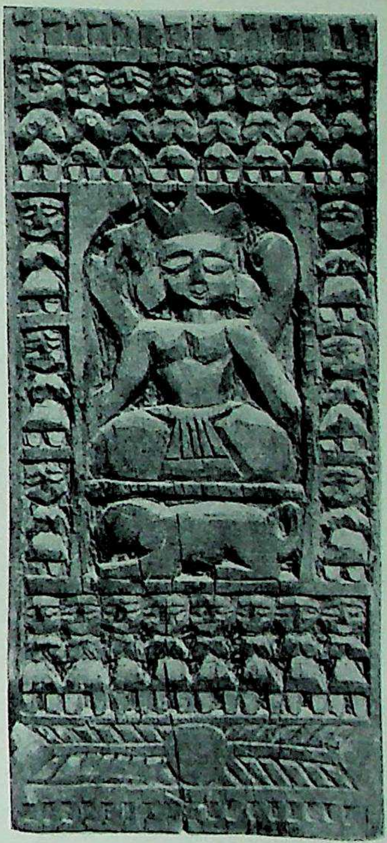


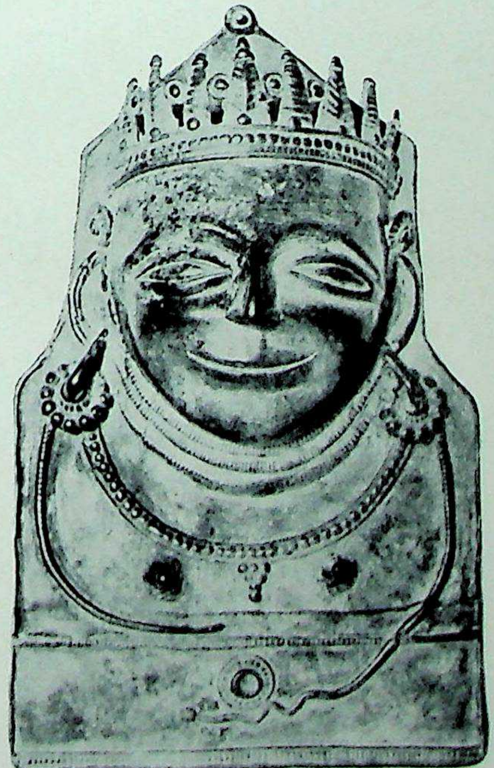


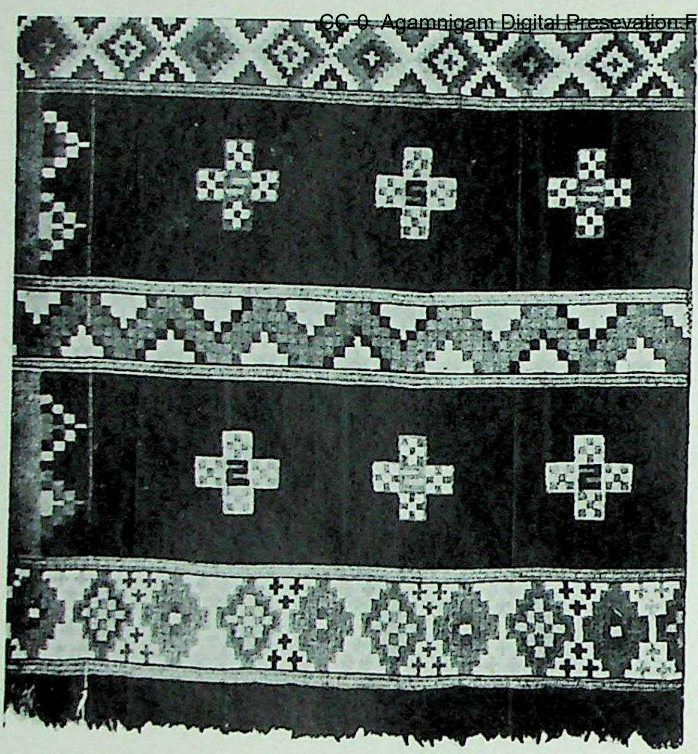


*Above.* Clay pitcher. Haryana.
Oil lamp in wood. Haryana.

*Facing page.* Wooden panel. Himachal Pradesh.
Diety in bronze. Himachal Pradesh.



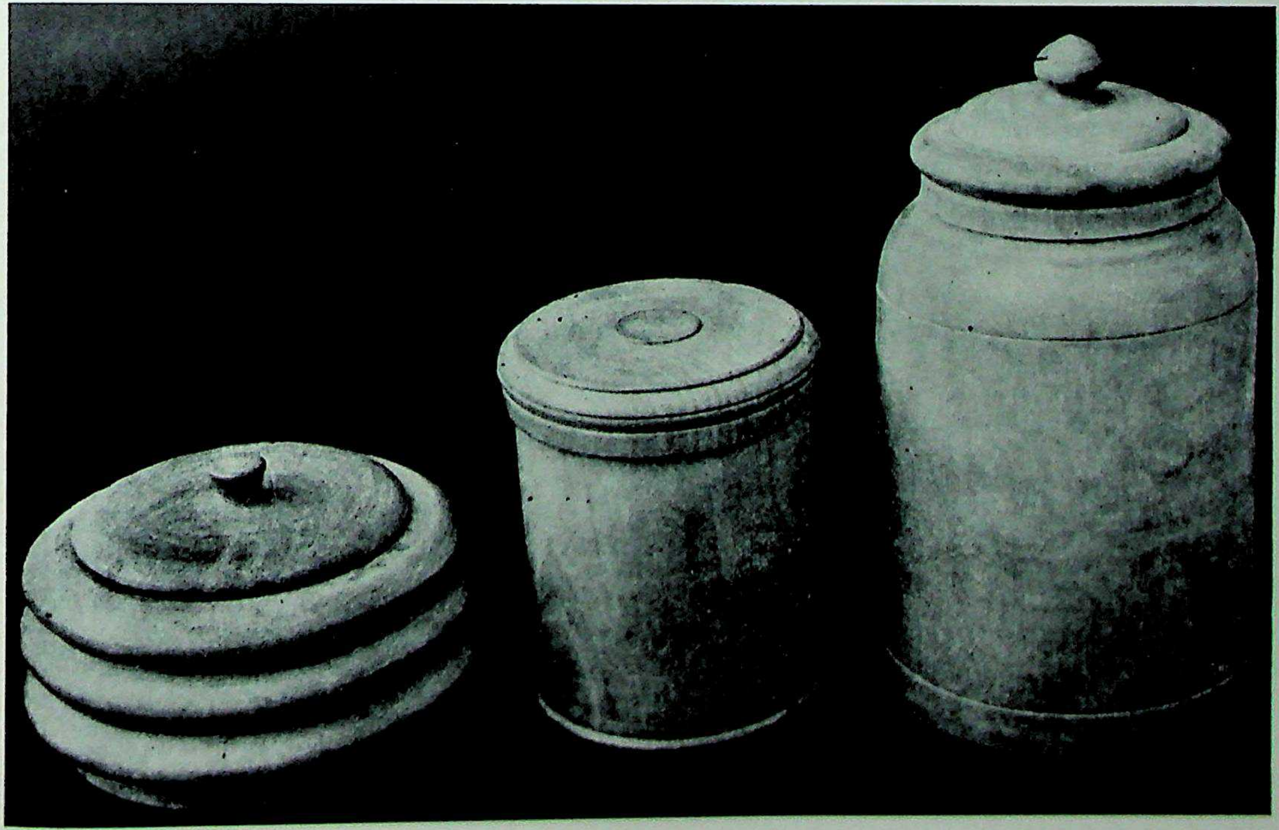




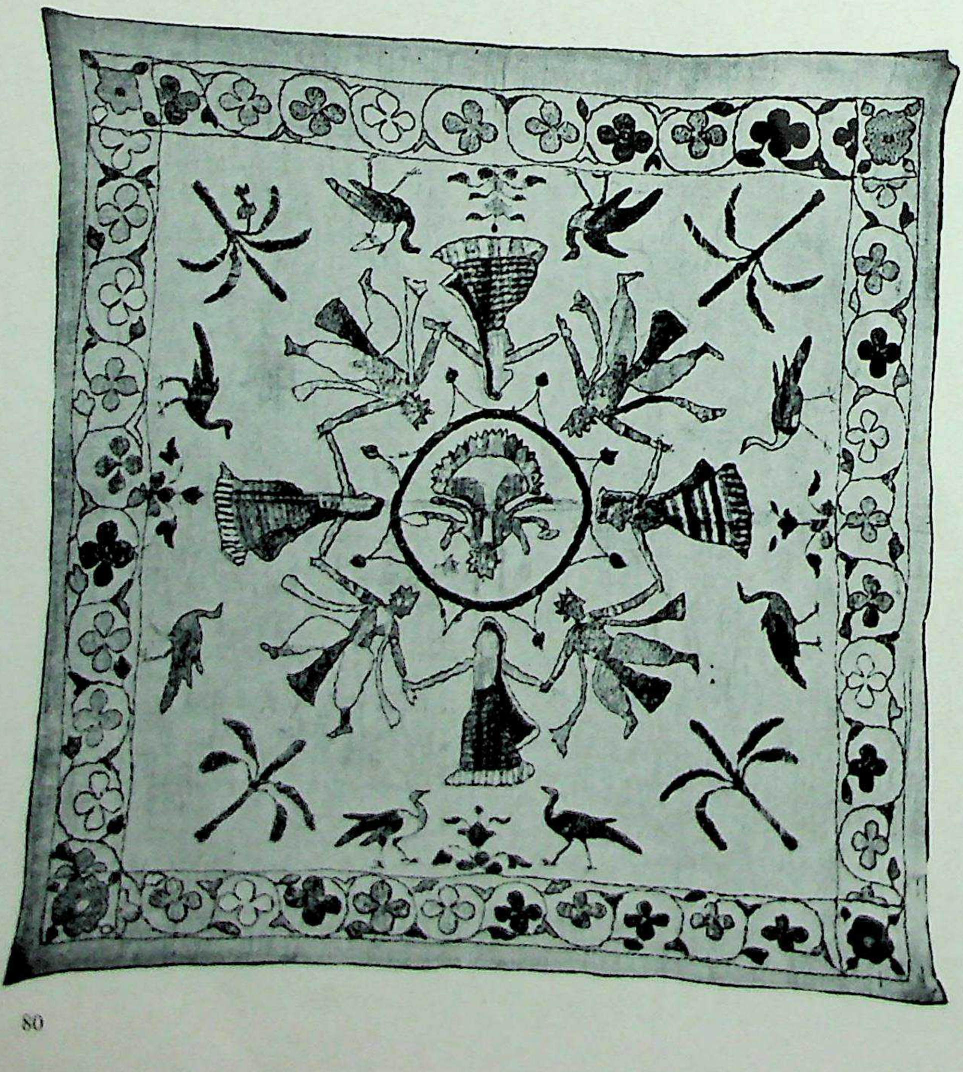
*Facing page*. Painted clay pitcher. Himachal Pradesh.

Detail of Kulu shawl. Himachal Pradesh.

*Below*. Bowl and jars in turned wood. Himachal Pradesh.



Embriodered chamba *rumal.* Himachal Pradesh.



(*ii*) *Numdhas*. These are hand-felted rugs with woollen embroidery, usually in a standard size, 6′ x 4′. This is a well known craft of Kashmir employing 2,000 workers. There is a growing demand for *numdhas* in West Europe and Canada, and the present annual production is over Rs. 2 crores. Progressive improvement in design and strict quality control should ensure the continued growth of this craft.

(*iii*) *Chain stitched rugs*. An early twentieth century addition to floor coverings, chain-stitched rugs, are finely embroidered all over in superior woollen yarn, entirely covering the hessian base that has an additional lining of gunny cloth. The chain stitched rug is a sort of substitute for expensive carpets. this craft at one time used to provide employment to a large number of craftsmen but at present supports only about 100 workers. Similar to this is cross-stitch embroidery in staple, over a cotton gauge. The designs are mostly floral bouquets worked in muted shades. It is very popular as a furnishing fabric.

(*iv*) *Gubbas*. The basic material for *Gubbas* is milled loi or blankets dyed in strong flat colours like carmine, bottle green, Indian red, brown, and so on. *Gubbas* are of three types: wholly embroidered, appliquéd, or embroidered and appliquéd. The patterns are bold and.a single motif is repeated over the rug several times. The industry is concentrated in the district of Anantnag and provides employment for about 1,000 workers.

(*v*) *Zari*. This section of the embroidery craft employs about 1,100 workers, 40 per cent of whom are skilled women. It caters now mainly to the domestic demand for *kurtas, phirans* and *shawls*. The craft could be diverted more to making garments for export.

(*vi*) *Leather embroidery*. This is a line of growing importance. At present about 500 workers are engaged in it, producing goods worth over Rs 30 lakhs annually. Well designed embroidered leather garments, bags, and shoes would have great potential in the export field, with adequate inputs of styling and cutting introduced by skilled designers.

(*vii*) *Ready-made garments*. While Kashmir embroidery has been used on garments to some extent, the scope for embroidering on well styled garments has still to be explored. Kashmir has much to offer to fashion technologists, and the introduction of modern techniques of patterning, grading, sizing, etc., would provide an immense impetus.

Two major problems dog the embroidery craft today. Most urgent is the shortage of skilled artisans. It is, therefore, of great importance to set up training centres, especially in rural areas, and build up this resource. Secondly, the basic materials, especially in the case of weaving apparel, curtains, table mats, table cloths and bed-spreads, which have remained unchanged over the years, need to be re-examined and new blends introduced. There have been great innovations in handloom cloth in the country and various textures could be combined with embroidery and printing to achieve startling new results.

**Handloom Weaving.** The two main lines of production on Kashmir handlooms are silk, particularly *tabi*, and woollen textiles, mostly tweeds, *lois*, and *pattoos*. About 1,000 weave cotton and staple. There are about 20,000 handlooms working on woollen goods, mostly scattered in small groups in villages and towns, and concentrated in two or three areas. In one such area, Pampore, an intensive handloom development project has been located, which aims at modernising 1,000 looms with provision for other facilities required by the weavers. Woollen handloom weaving has been identified as a craft that could be developed further mainly for the domestic market. Efforts are also afoot to create an export sector in the industry, especially for tweeds, both for piece goods and ready-made garments. Recently, a wool utilisation project has been put into operation at Srinagar, with financial and technical assistance from the United Nations Development Programme. Its basic object is to introduce, through demonstration and training, better methods of washing and scouring, spinning, dyeing, weaving and finishing. The project is expected to help a great deal in the improvement and growth of the state's handloom woollen industry.

**Carpets.** The carpet industry in Kashmir is of Persian origin, and the quality of production has always been comparable to the best in Persia. Having developed as a court craft, carpet weaving was, till recently, confined to the city of Srinagar, the weavers being a full-time professional community. The craft is now spreading to rural areas and towns as well, mostly as a result of training programmes initiated by the All India Handicrafts Board.

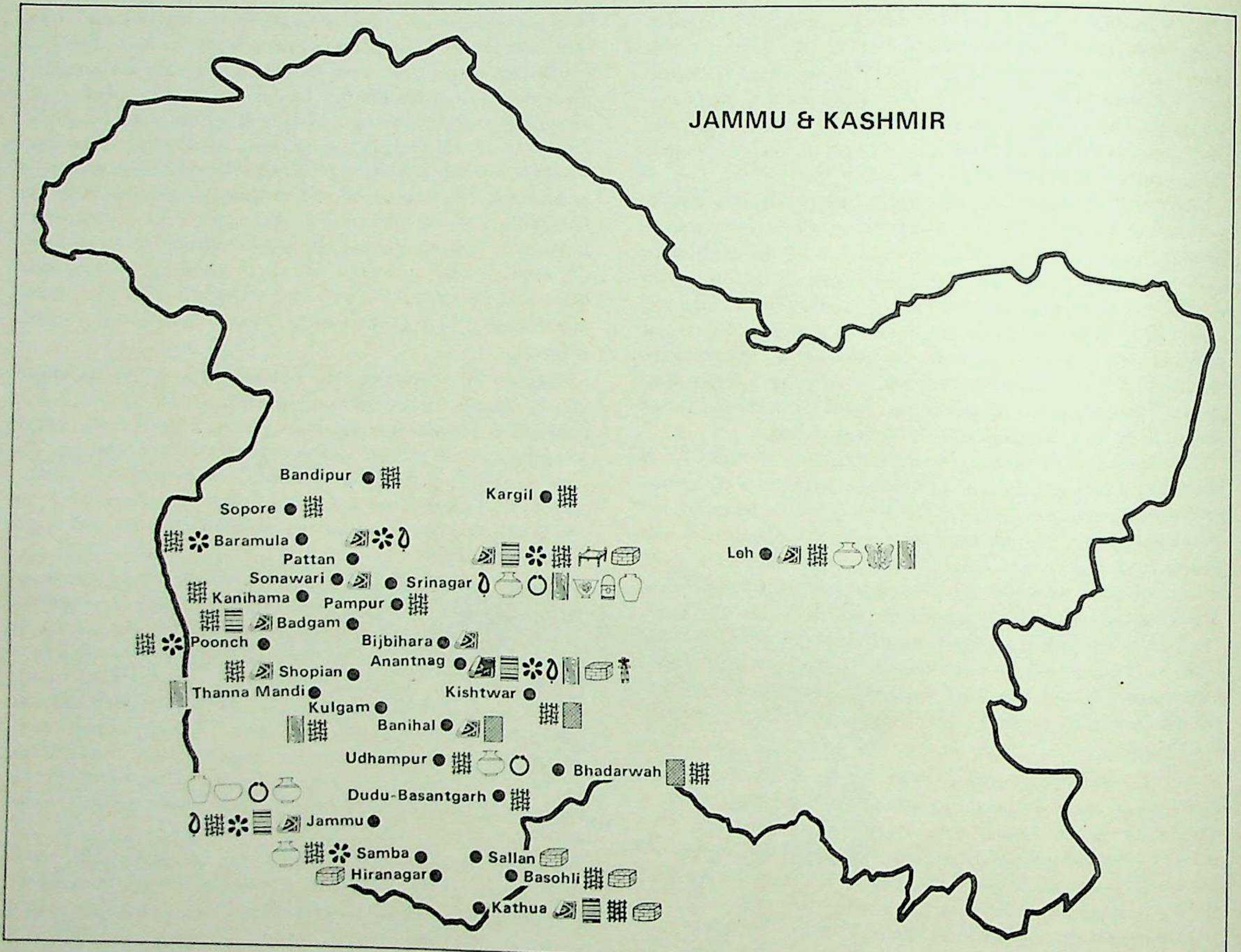
There are about 30 well organised units making carpets in their factories at Srinagar. Apart from these there is a network of master craftsmen with their own looms in Srinagar, some of whom have set up their cottage establishments in the suburbs of the city and in adjoining villages. According to a survey conducted in 1973, the number of carpet looms in Kashmir was 900 and the weavers 3,443. The number of weavers in now over 40,000 and production is estimated at Rs 25 crores. The craft has of late spread in the districts of Anantnag and Baramula, besides Srinagar, the number of carpet units in the valley having crossed 3,000.

Kashmir produces fine quality carpets, ranging generally from 14 x 14 to 20 x 20 knots per sq. inch. While most of the designs are originally Persian, Kashmir has also developed some of its own designs based on shawl patterns—the traditional paisely, leaves and flowers.

Kashmir has the tradition, technique and skill to produce the very finest hand-knotted carpets. It is the only area in the world which can make carpets comparable to those of Iran. The international market in oriental carpets is steadily growing. Kashmir carpets provide fair competition to Persian carpets, in both the woollen and silk varieties. The production target for Kashmiri carpets for 1984-85 is Rs. 40 crores.

**Wood Carving.** It is a distinctive craft born of the needs of the local people and inspired by the variety of rich and beautiful woods available in the valley, such as walnut and cedar. Wood carving in Kashmir is not merely a functional craft, it is decorative as well, and forms part of the interiors of building extending to the fine geometric designs of ceiling in houses and houseboats. Modules of carved wood are fitted into ceiling frames to form a range of over twenty designs in what is known as the *khatamband* style.

Carved walnut wood-work is one of the most important crafts of Kashmir. This wood is hard and durable. With its interesting texture, sheen and grain, it lends itself especially well to fine carving and visually interesting effects with just plain polished


JAMMU & KASHMIR
Bandipur
Kargil
Sopore
Baramula
Pattan
Leh
Sonawari
Srinagar
Kanihama
Pampur
Badgam
Poonch
Bijbihara
Anantnag
Shopian
Thanna Mandi
Kishtwar
Kulgam
Banihal
Udhampur
Bhadarwah
Dudu-Basantgarh
Jammu
Samba
Sallan
Hiranagar
Basohli
Kathua

surfaces. Intricate and varied designs based on lively natural forms display the skill and imagination of the Kashmiri wood-carver who is subtle in the depiction of his environment. The lotus, iris and rose; fruits or trees with bunches of grapes or pears, or chinar leaves, Lhasa pattern dragons and patterns taken from embroidered shawls all find their place in wood-carved objects, with the carving done in deep relief.

There are four main types of carving practised in Kashmir—raised, engraved, undercut and plain. While undercut involves great skill, the engraved is more popular. The carving of furniture and similar items is an elaborate process demanding a high degree of skill and craftsmanship.

Walnut wood articles include a large range of utility and decorative items e.g. bowls, trays, cigarette and jewellery boxes, candle-holders, pedestal and table lamps, screens and tables, cupboards and cabinets. The possibility of using attractive woods for carving, the utilisation of available skills, the development of quality auxiliaries like joinery hinges, locks and fittings are among the suggested lines of development in this craft. The total number of workers engaged in wood carving is about 2,500 and their annual production estimated at about Rs 1.5 crores.

Apart from the above classic interpretations, there exists a tradition of simple and strong forms lathe-carved over a local wood, *zanglo*, in the area around Anantnag. Inks and a unique silver lacquer are used to embellish a variety of utilitarian items such as spoons, ladles, bowls, kitchen implements, spinning wheels, cribs and toys. Most of the craftsmen in Anantnag today have unfortunately turned to making cheaper bases for the papier-mâché trade and are losing touch with their rich tradition.

**Papier-mâché.** Kashmir is particularly well known for the papier-mâché craft which has won much fame for its craftsmen. It is also known as *kar-i-kalamdani*, or pen-case work, because in its early stages it was usually used for ornamenting smooth surfaces made of paper pulp or layers of polished paper. Sometimes even over-stretched skins tanned indigenously were used. Minimal decoration, as on early book jackets, gradually evolved into elaborate ornamentation on a wide range of contemporary items from writing table sets to dressing table ware, bangles, lampstands. cups, bowls, vases, boxes, wall plaques, panels for ceilings, screens and cabinets. The Mughal period saw the art extended to palanquins, ceilings, bedsteads, doors and windows.

Although prevalent patterns, traditionally evolved, are not extensive, they are highly stylised. The most frequently used *hazara* (thousand) pattern seeks to display every conceivable flower. Other rich and varied floral designs include the chinar leaf, the iris, the Persian rose, the almond and cherry blossom, the tulip, narcissus and hyacinth, while bird forms are represented by the king fisher and bulbul hidden amid foliage. Pure gold is still used in gold leaf or line. In the early days indigenous stone colours were used in the high quality papier-mâche articles, but its use now is exceedingly rare.

The number of papier-mâché workers is now about 2,300 and more are learning the art in view of the increase in demand for good quality articles. The current annual production is estimated at over Rs 1 crore.

**Jewellery.** Exquisite jewellery is another traditional Kashmiri craft. The designs are inspired by the landscape, birds, fruits, leaves and flowers and are engraved on ornaments. Wide, close-fitting bracelets embossed with chinar leaves, triangular pendants with replicas of the saffron blossom, earrings and a wide range of other Kashmir jewellery is well known for its quality and charm. Oxidised silver jewellery, especially of the Tibetan style, is also quite popular.

Kashmir specialises in the grinding, cutting and setting of locally available stones, such as sapphires and aquamarines, as well as precious and semi-precious stones from other parts of India. Kashmir now makes a large variety of costume jewellery in base metals, especially white metal, and in glass beads and chatons.

**Turquoise Ware.** Originally, small jewellery articles with real turquioses set in metal were made in Kashmir, but the accent has now shifted from the stone to its colour. Tiny chips, dyed turquoise, are embedded in a blackened lac foundation over a brass surface. The patterns are abstract, the chips being more or less geometric in form. Sometimes the rims of bowls, vases, etc. are detailed and finished in brass. The final smoothening and polishing on a grinding wheel makes for an attractive mosaic effect. Necklaces, brooches, ear-studs ash-trays, jewel boxes and vases are the most common products of the turquoise craft, .which employs about 50 craftsmen.

**Silverware.** Elegant silverware has long been a Kashmir speciality. Two main varieties, plain and engraved, are generally available. Each piece is handmade with a high quality of workmanship and finish. Articles made in silver range from simple household items to very decorative ones. These include goblets, cups, vases, bowls, plates, tea and coffee pots and trays. The two patterns are especially popular—the badam or almond form frequently used for shawls, and the chinar leaf.

There are about 200 craftsmen engaged in silver work. With renewed interest in high quality silverware now in demand in the Middle East, this craft is expected to receive much encouragement.

**Metalware.** Kashmir craftsmen also extend their ingenuity and skill to working in copper and brass. Bowls, cookin vessels, flasks, samovars for brewing tea, cups, tumblers an similar products are the most common items, often embellishe with highly stylised motifs like the *badam* (almond), th *mehrab* (arch), chinar leaf and intertwining vine, an exhibiting a degree of skill at deep engraving or repoussé. Abou 200 persons are employed in this craft.

*Pottery*. The richly coloured pottery of Kashmir, locall known as Dal Gate pottery, has its chief marketing area i Srinagar. The range of colours covers light and dark brown pale and rich jade green, deep yellow and ultramarine, light an dark grey. Due to the glazes dripping and merging, interestin variations in effect are created. Kashmir pottery includes among other things, crockery, salt cellars, flower and wall vases tiles, jars, trays and bowles. Efforts are afoot for raising th tensile strength of highly brittle and fragile pottery as well a extending the colour range and improving the basic forms of th objects, using some of the forms available in traditiona terracottas.

**Wicker Work.** Articles made of wicker obtained from the romantic willows that grow by the streams that abound in the valley are a speciality of Kashmir. Originally based on English willow-work this craft has found a home in Kashmir and provides employment to about 2,000 persons. A variety of baskets in graduated size, picnic and tiffin boxes, and chairs are made in wicker. The combination of wicker with wood, metal and even ceramic can produce interesting results. Willow has that advantage of being stronger and less susceptible to insects than either cane or bamboo.

**Fur.** The snow leopard, the panther, the lynx and the fox are some fur-bearing animals found in Kashmir that yield high quality fur. A number of furs from other parts of the country and abroad also find their way to Kashmir, and garments like stoles, capes and coats as well as attractive handbags are made with it. Fur shoes and gloves are also quite popular. The fur is cured scientifically and Kashmir furriers are acknowledged as skilful in making quality fur and suede garments.

In Kashmir leather and fur goods are generally grouped together. Besides leather embroidered goods, Kashmir makes articles of plain leather such as shoes, gloves, coats, suitcases etc. Handmade leather products of Kashmir are popular with tourists. Their export possibilities are great, especially with the modern tanning facilities being organised in the State.

## Jammu

Compared with Kashmir, Jammu handicrafts have been under-exposed and less explored. In December, 1973 the All India Handicrafts Board conducted a marketing clinic in Jammu to identify the craft items of this region and to study the prospects of their development. It was followed by a survey of the identified craft areas in 1974. The number of workers in the selected craft activities was estimated at about 2,700. According to a census conducted in 1978-79, the number of workers engaged in handicrafts and handlooms in Jammu Division was over 12,000.

**Textiles.** Jammu is known for its cotton as well as woollen weaving. Jammu, Kathua and Udhampur districts have a number of cotton looms. Recently an export oriented handloom production project has been set up at Samba, a town in Jammu district known for its handloom weaving and handprinting. It aims at putting up 500 modern looms, and providing common facilities, including dyeing and finishing.

Cotton *durries* and druggets are woven in Jammu. The districts of Kathua, Doda, Udhampur, Poonch and Rajouri have a large number of woollen looms. Kishtwar, Bhadarwah and Dudu Basantgarh are specially noted for soft and warm hand-woven blankets, mostly in subtle checks, sometimes superimposed on a herring-bone weave. People usually weave blankets for their own use, although there are a few that are produced for sale too, mainly through *khadi* retail outlets. Woollen druggets are produced in Banni, where one particular unit has introduced interesting designs, using a variety of colours and weaves.

The possibility of developing the handloom woollen craft in the hilly areas of Jammu is quite considerable. Supply of properly dyed yarn, design and technical assistance, together with market support can open vast possibilities.

**Numdhas.** *Numdhas* are being made at Jandrah, where a centre with about 20 workers is engaged in this craft. While this is a recently introduced craft, monkey-caps made at Jandrah out of *numdha* felt were already popular among the local people who use them in winter.

**Pashmina.** Basohli has long been known for *pashmina* spinning and weaving, though the craft has suffered for want of an adequate quantity of raw material. With the provision of *pashmina* at reasonable rates and the training of more women in spinning and weaving, Basohli can well regain its glory. Towards this, a training centre has recently been set up here.

**Handprinting.** Samba, known as *chhintawala shehar* (city of printing), was famous for its calico prints at a time when the printing industry in other parts of India had not yet developed. With the passage of time and the introduction of modern mill prints the craft languished, though now efforts are being made to revive it keeping in mind the growing demand for block-printed textiles.

Items produced include *masnads* (floor coverings), bed-spreads, table cloths and yardage. A number of old Samba prints, recently collected, have surprising forms, colour combinations, and are used as turbans, personal linen and *dastarkhans*. Samba prints depict animals, human figures, flowers and insects. Most of them show a marked influence of the Pahari school of painting, and some even resemble the Chamba *rumal* in their use of form and colour. Handprinting is also done in Jammu city and some other towns.

**Straw Work.** Straw work is done in different parts of Jammu, but the best known is the wheat-straw craft of Kishtwar. The brown soil of this area, rich in minerals, lends a special quality not only to the wheat grain but also to the straw, which is extraordinarily smooth and lustrous. It is used to weave round and oblong mats, baskets, miscellaneous boxes, and containers and trays of various kinds.

The finish of straw products made in this area is quite unique and not found in similar articles made in other parts of the region, such as Panthal and Riasi. The craft is pursued in individual homes by women, primarily as a leisure time activity. It was centred originally in Kishtwar town itself, and in adjacent villages, but for some time now it has been receding from the town, with the spread of other commercial activities there. Sarkoot and Sangram Bhata are the nearest villages outside Kishtwar where the craft is predominant. During the aforementioned survey of 1974, 95 units with 180 workers in the wheat-straw craft were identified, with an estimated production of about Rs 1.5 lakhs. In the Jammu, Kathua and Doda districts, another 60 persons work in straw other than wheat-straw. Mention may also be made of the *binnas* (small pouffes) and mats made of maize straw, which have a beautiful texture and springiness.

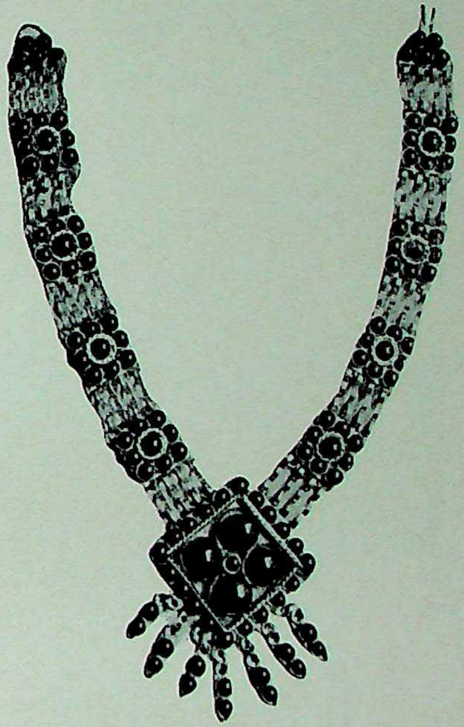
There is an abundant growth of bamboo trees in Jammu, with particular concentration near Jasrota in Kathua District. The special bamboo species available here, known as Regal, is between 20-30 ft. high and it is estimated that four lakh bamboo poles are available annually in Jasrota, Kathua and Basohli. The articles produced, mostly by the scheduled caste community of the area, are disposed of within the village society, generally in local fairs. The business is also conducted on an inter-block and inter-town basis.

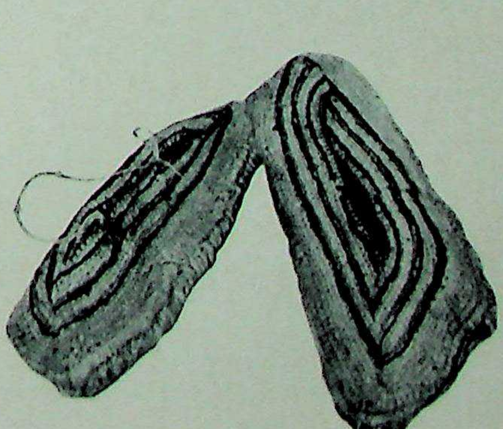
The main items of production include various sizes of grain containers, vegetables and flower baskets, and fans. The raw honey-coloured bamboo is woven in different patterns which reflect the light in many ways. Some baskets and containers are also coated with cowdung and mud for protection against insects and additional strength and versatility. Recently the production of several items of furniture has been introduced through training imparted by Government training centres.

**Palm-leaf.** According to a conservative estimate, about 1.20 lakh nonfruit-bearing palm trees are available in south Hiranagar and north Kathua from the dried leaves of which mats, baskets, fans and other household articles are made. It is estimated that around 7,000 mats and 5,000 fans are produced annually by about 100 scheduled caste families concentrated in Parole, Airwan, Good and Kore-Punne villages. The craft is a part-time occupation among women. In Sungwali village the craft is pursued commercially. Almost every home in the village produces mats and fans. The total number of identified craftsmen is 475, and the annual production is about Rs. 3 lakh. The main market is Jammu city.

**Wicker.** A few workers, only about 15, are engaged in wicker-work in Bhadarwah. The raw material is the same as that used in *kangri* weaving in Kashmir— twigs of two special varieties, *peshi* and *qez*, abundantly available in nearby forests. Apart from *kangris* the workers here also produce fruit trays, baskets and various types of containers. The annual production is estimated at Rs. 15,000 though the craft could be developed to produce newer, more varied items.

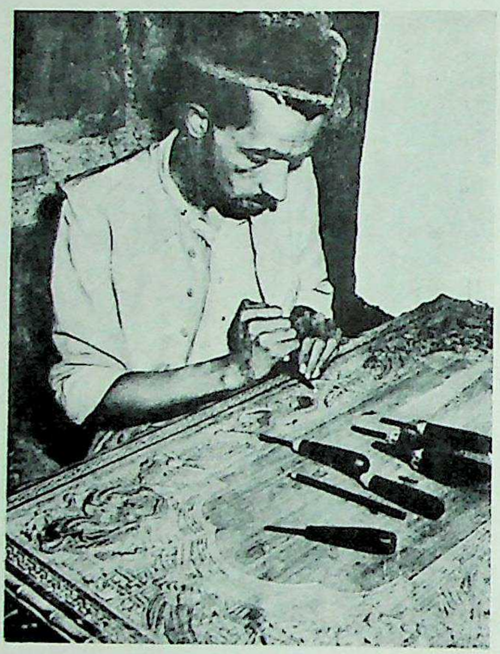
**Lathe-cum-Lacquer Work.** Jammu city has long been known for this craft, with a number of shops making robust designs in bedsteads and *piris*, commonly used by middle class houses in the city and suburbs. Besides Jammu city, this craft is practised in Akhnoor, Udhampur and Nagrota. During a survey in 1974, 109 units with 158 workers were identified. The value of annual production was estimated at Rs. 3 lakhs. With training being imparted in turning on electric lathes and lacquering, this craft

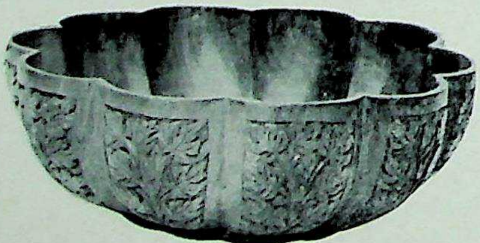




Silver necklace with precious stones. Himachal Pradesh.

Jute slippers. Himachal Pradesh.

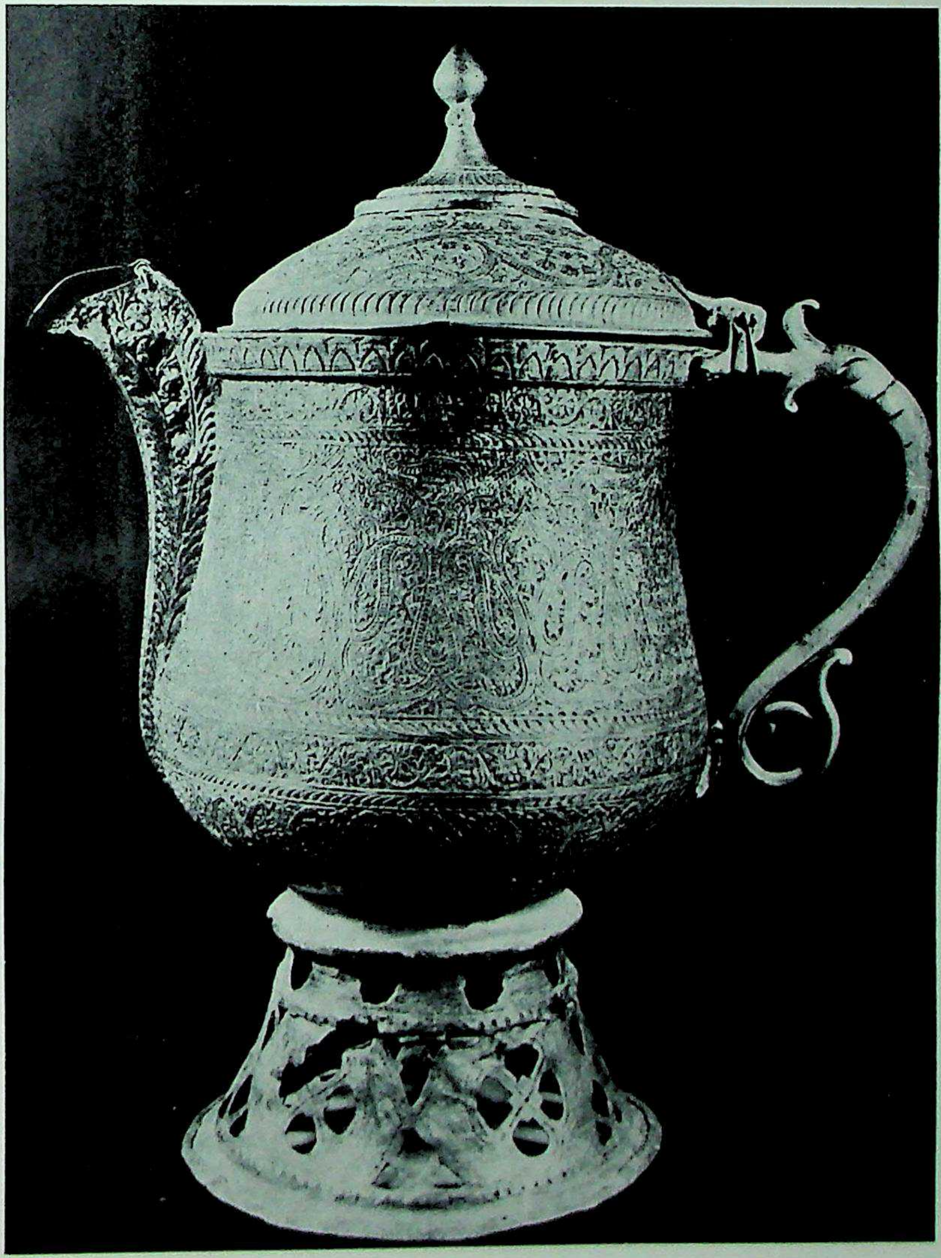


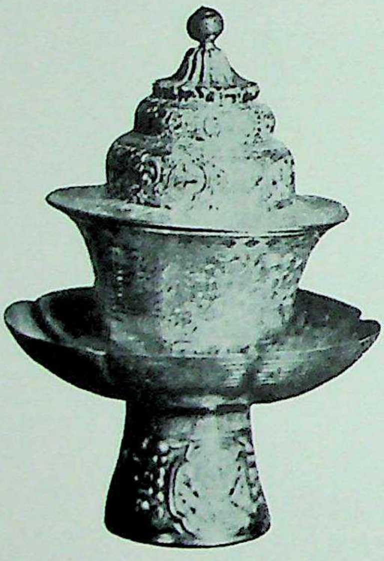


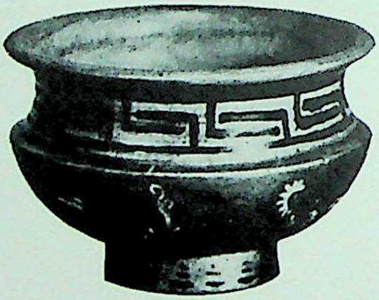
*Above.* Wood carver at work. Srinagar, Kashmir.

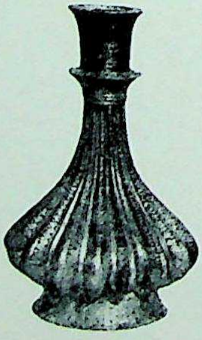
Bowl carved from walnut wood. Kashmir.

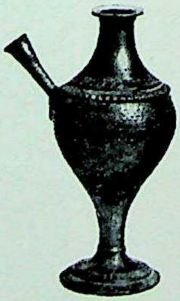
*Facing page.* Brass and silver samovar. Kashmir.

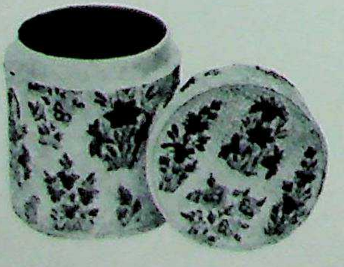






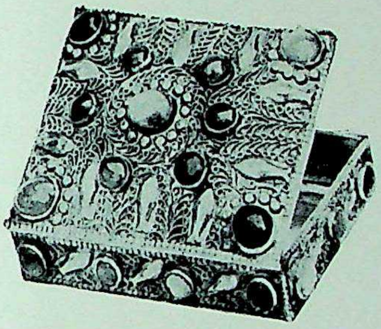


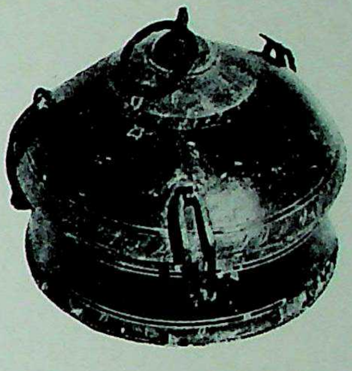


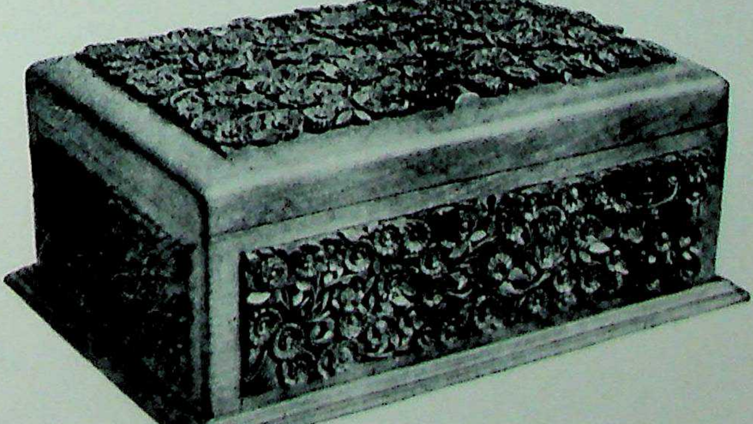


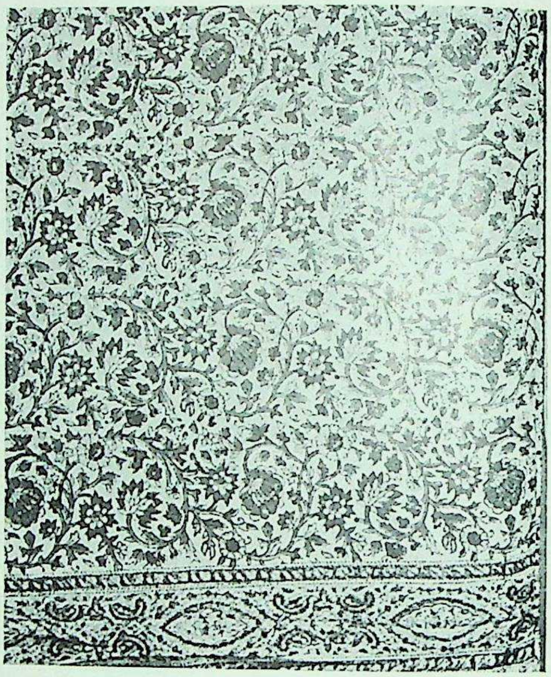
*Top row.* Silver cup and wooden cup. Kashmir.
*Middle row. Hukka* bowls in brass. Jammu.
*Bottom.* Papier-maché cigar box. Kashmir.

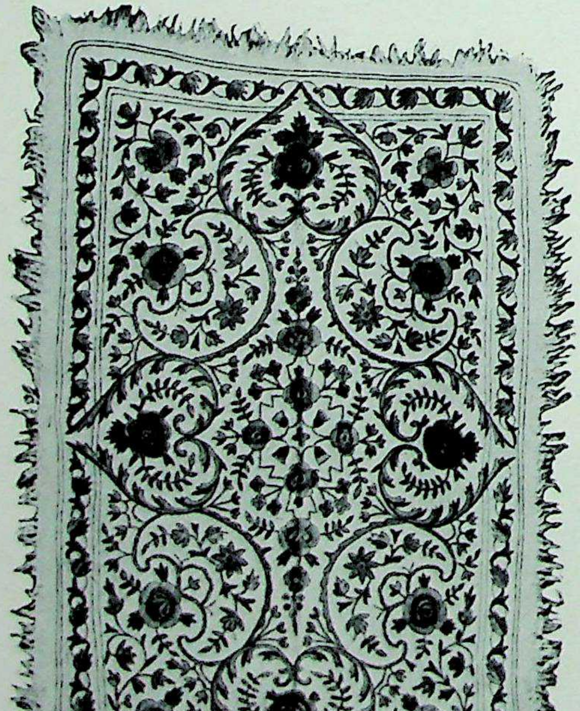
*Facing page. Top left.* Jewellery box in copper and wire, studded with semi-precious stones. Jammu.
*Top right.* Lacquer jewellery box with iron fittings. Jammu.
*Below.* Box in walnut wood. Kashmir.





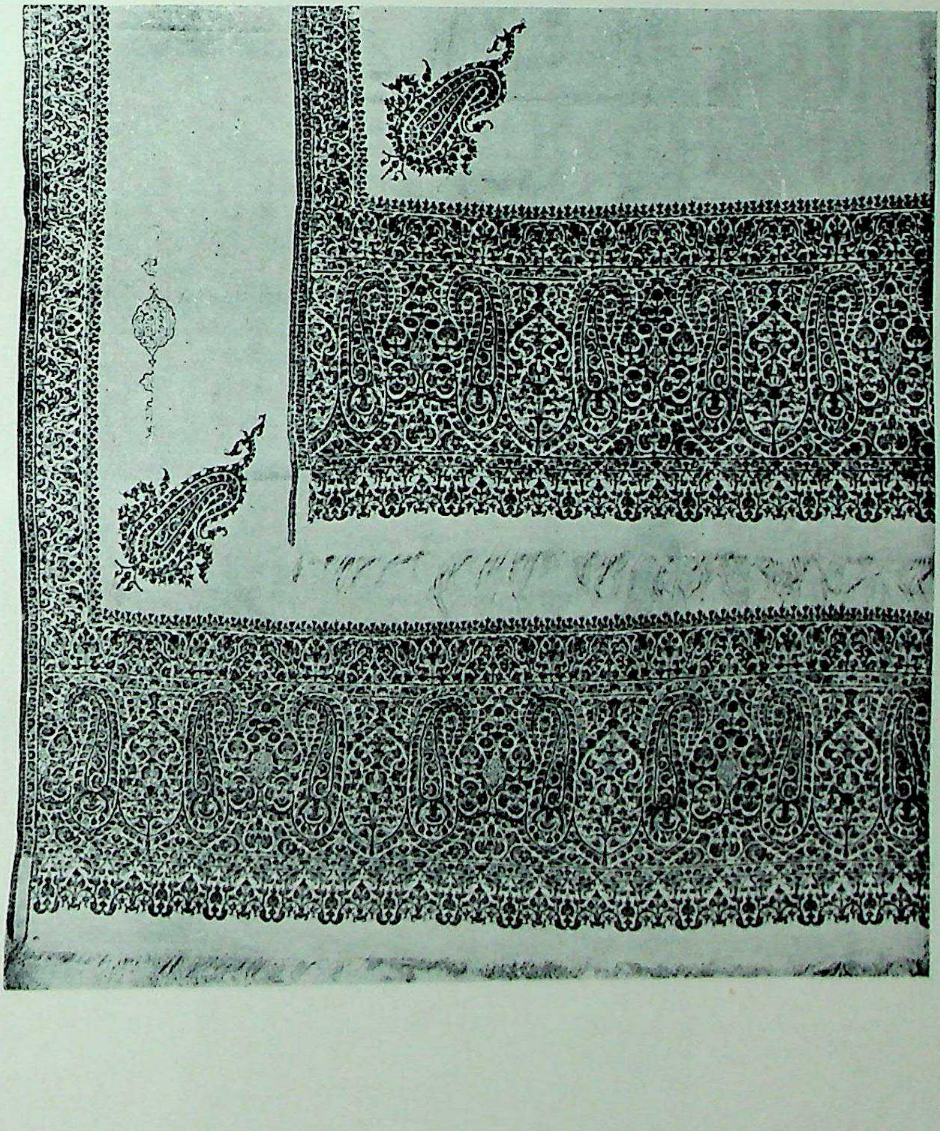




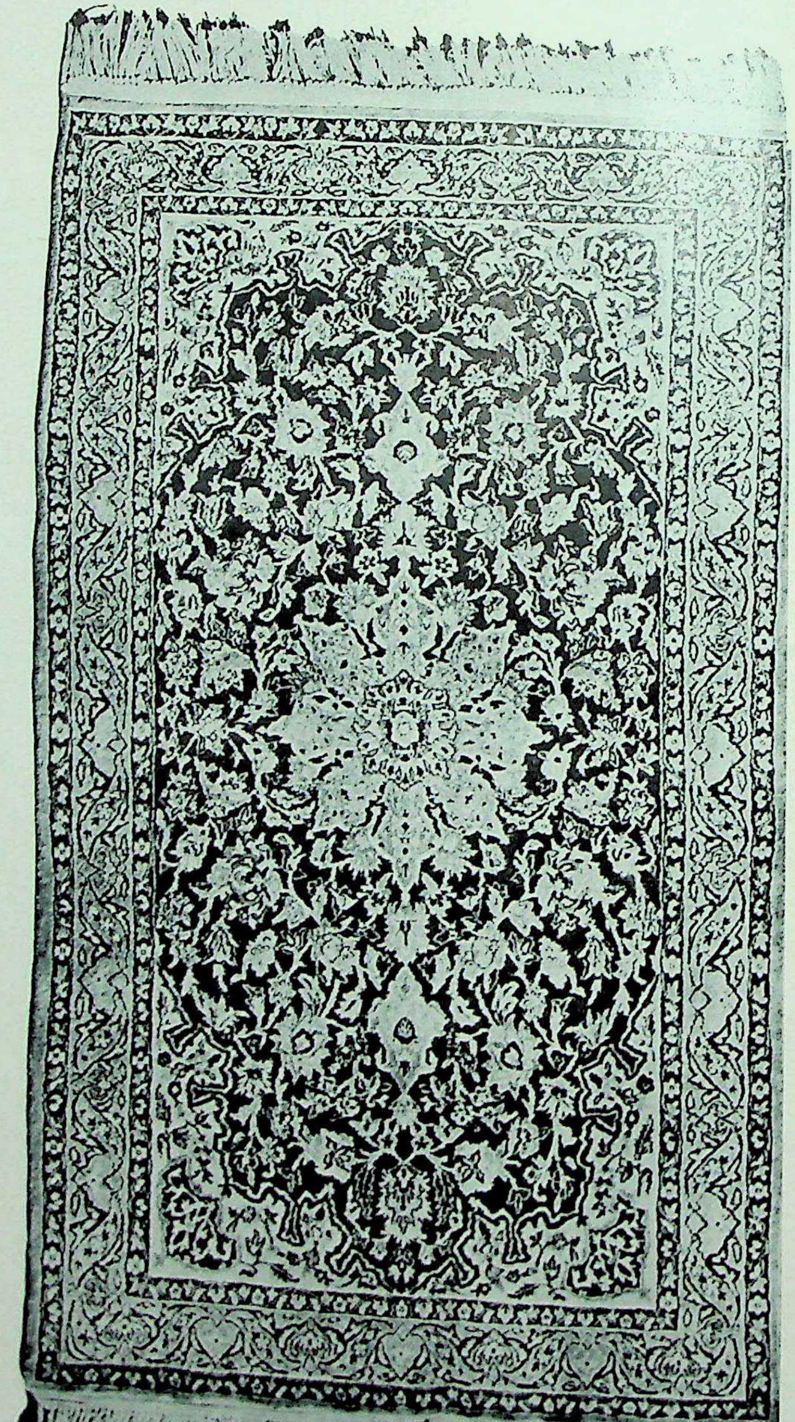


*Facing page.*
*Top.* Printed cotton *chaddar*. Samba, Jammu.
*Bottom.* Embroidered woollen *namda*. Srinagar, Kashmir.

*Below.* Detail of embroidered woollen shawl. Both the front (bottom panel) and back (top panel) are shown. Kashmir.



Woollen carpet. Kashmir.



has considerable scope.

**Chickri Wood.** *Chickri* is a light, cream coloured soft wood which is found on the higher hill ranges of Rajouri district. It is fast disappearing, and though soft to touch it is quite hard to work on. The wood is interesting because of its colour and fine grain—so fine in fact as to be almost invisible to the naked eye. The extraordinary delicacy and texture of the wood make it a rich raw material for fine craftsmanship. Various types of small articles have always been produced for domestic consumption by local craftsmen. The most popular are combs and *kharauns* (wooden sandles), Srinagar and Jammu city being the main markets.

The highly skilled craftsmen of the area execute delicate *jali* work in intricate patterns, even with the primitive implements that they are currently using. In addition to combs and sandles, spoons, a variety of forks, and toothpicks cut in different patterns are also being made. The *jali* patterns are traditional and can easily be exploited for production of certain new items. In the 1974 survey, 18 units with 50 workers were identified in Rajouri district. The estimated annual production was about Rs. 60,000.

**Embroidery.** Various parts of Jammu Division are known for leather embroidery as embroidered *jootis* (shoes) are commonly used by both men and women. There are about 80 small organised units with 200 workers in this line, and the estimated annual production oover Rs 5 lakhs. With a little diversification, this craft has further scope for development. Jammu also has a tradition of *phulkari* embroidery. A few centres set up by the Handicrafts Directorate have helped produce shawls, bedcovers, tablecloths and children's clothes.

**Dogra Jewellery.** This particular type of jewellery popular mostly in the rural areas, is made of pure silver or silver alloy. The ornaments include bracelets, necklaces, and ear and nose-rings. In addition to this popular jewellery, heavier and more rustic ornaments are used by tribal Gujjar, Bakerwal and Gaddi women. Such ornaments are generally on sale in Doda, Bhadarwah, Kishtwar, Riasi and Basohli during the summer months when these tribes are on the move. In Rajouri about 80 families of jewellers practise the delicate craft of producing fine designs in ear and nose-rings (*laung*) in gold and silver, which the nomads use. This jewellery is in marked contrast to other rustic ornaments worn by these tribes.

**Brass Casting.** This is a traditional craft practised in Jammu city, Udhampur, Samba and Basohli. Because of the introduction of machine-made utensils, production is now limited, though some work is still being done in Jammu city. The brass-caster generally madepitchers, cooking utensils, and *charies* (*hukka* waterpots). The addition of smaller flower vases and *hukkas* with light engraving has been made recently.

**Pottery.** The glazed pottery of Jammu is fairly strong and includes items such as *hukkas, chilams, surahis* and pitchers. One unit at Gorakhnagar (near Jammu city) is engaged in the production of artistic pottery, and set up by an entreprising young man who received his training at Blue Art Pottery, Delhi.

Besides the above crafts, mention may be made of *parandas* (decorative braids), and *naras* (drawstring) for pyjamas made in Jammu city. There are centres making toys and dolls, while various villages engage in stone work, making small bowls (*kundis*), bowls (*kundas*) for grinding, folk images, and objects for ritualisic purposes. These items could well be developed for marketing, provided there is mechanised production.

**LADAKH.** The handicrafts of Ladakh may be divided into two groups; those concerned with monasteries and religious use and those made for daily use. Among the main attractions in Ladakh are the monasteries. Almost every village has a monastery, big or small. There are thirty major monasteries and several hundred smaller ones with over five thousand lamas. These are relics of an era which witnessed the spread of Buddhism in Ladakh. The monasteries have a beautiful collection of *tankhas*—painted scrolls. A few contemporary Ladakhi artists still paint *tankhas*, though generally their work is not as fine as in the past. Still, some of the pigments used are derived from rocks and leaves. Besides *tankhas*, the art of Ladakh is expressed in wall paintings and murals in the monasteries. This work is rooted in tradition and is being done to some extent even now. Since most of the art-work is considered only a form of prayer and meditation, it is common to find old frescoes being painted over by contemporary lamas as part of their ritual offering to the monastery.

The Ladakhi artist designs such articles of daily use as a jug, stands for tea cups, or a saddle, with the same dedication and feeling for beauty that he lavishes upon his *tankha*. The Ladakhis have also shown an inordinate love of colour in their jewellery which is enriched by turquoises, opals, cat's eyes, and jade, and nothing better reveals the continuity of Ladakhi tradition, from pre-Buddhist days to the present, than the designs employed in decorating simple and utilitarian articles.

**Pashmina.** There are over 100,000 goats in Ladakh and Kargil. Of these, 60,000 are *pashmina* producing goats. The Department of Animal Husbandry covers about 15,000 goats annually, as a crossbreed with Merino. In addition, there are 200,000 sheep in the two district. The programme expands further during the Sixth Plan. At present *pashmina* trade worth about Rs. 25 lakhs a year takes place, and among the crafts of Ladakh, *pashmina* weaving is the most important. Training is being imparted at Leh, Kargil and some other places in this craft.

**Other Crafts.** Carpet weaving is another important line. Good quality carpets with Tibetan motifs are woven by women at handicraft centres as well as the Tibetan Centre where they employ 35 weavers. Beautiful silver jewellery and traditionally-formed silver cups and bowls are made in Ladakh. A whole village of silversmiths near Leh is famous for silver work.

**Cottage Industry Training Centre.** A cottage industry training centre located in Leh with branches in other parts of the district imparts training in spinning and hand-weaving *pashmina* shawls and woollen blankets. With the expanding production of *pashmina* in Ladakh, it is hoped that pashmina-based crafts will continue to grow.

**Handicraft Centres.** At the Leh Centre, 150 persons receive training in shawl weaving, carpet weaving, *tankha* painting, papier-mâche and mask making. This centre, besides imparting training, also produce goods which are purchased by tourists and others. Similar centres have been opened in Kargil, Lubra and Drass. With the trainees becoming proficient, it is hoped that craft activities in Ladakh will grow over the years.

Other Ladakh crafts worth mentioning are stone engraving, hand-thrown pottery, and iron casting. It Kargil, there is *pashmina* shawl and *sprook pattoo*-weaving. The latter is a thick and raised narrow-width woollen length, used by locals for over-garments and as wrappers, made by stitching together the narrow *pattoo* strips. Some very fine hand fretwork—beautiful designs of *jali* in wood—is also evident in a newly-built mosque a few miles off Kargil.

# Karnataka

Karnataka is a name synonymous with fine handicrafts, and its fragrant sandalwood carvings, magnificent bronzes, lustrous silks, *bidri* ware, and rosewood inlay are legendary. In this state live some of the country's most gifted and skilled craftsmen whose work, based on traditional forms and symbols, is noted both at home and abroad for its beauty and utility. Karnataka has always held pride of place in the history of Indian handicrafts, with its artistic and craft traditions dating back to the Hoyasala and Vijayanagar dynasties.

The Karnataka State Handicrafts Corporation assists the craftsmen of the state by providing the necessary marketing facilities for their products. The Corporation has also organised a few craft complexes and procurement and production centres. The state has practically pioneered the launching of a craft complex programme which provides craftsmen with facilities like revolving credit at a differential rate of interest through nationalised banks, continuous supply of raw material, provision of improved tools and equipment, designs and common facility services and also worksheds-cum-housing. The Corporation aims at underwriting the entire production of these complexes.

**Wood Carving.** Wood carving, one of Karnataka's oldest crafts, embellished the doors and ceilings of temples and temple chariots. The most popular and noteworthy examples of it, however, are the sandalwood carvings which are a hereditary craft, going back several generations. It is mainly a household craft, although of late a few carvers' co-operatives have come into existence. An abundance of sandalwood in the forests of Karnataka provides an ideal medium for delicate craftsmanship to that class of artisans popularly known as the Gudigars.

The wood carvers produce a wide range of articles which include images, caskets, photo frames, trays, paperweights, paper knives, fans, and other decorative and utility articles. A variety of designs is also worked in high and middle relief. Incised designs, like flower traceries, creepers, festoons and animal and bird motifs are used for special embellishment. Sorab, Sagar, Sirsi, Kumta, Honawar, Siddapur, Mysore and Bangalore are the main centres for this carving. Each centre, by and large, specialises in carving a certain category of items. For instance, Kumta specialises in the production of figures of gods and goddesses; carvers in Mysore city concentrate on carving animals, especially elephants, and wall plaques; in Bangalore, where the craft is of more recent origin, they specialise in utility articles like *agarbatti* stands. The number of persons engaged in wood carving is about 1,400 and their annual production is estimated at Rs. 50 lakhs.

Rosewood carving, which calls for meticulous skill and care, is practised mainly at Mysore by the craftsmen belonging to the Viswakarma community. One of the most widely sold articles is the elephant carved in rosewood. The number of rosewood carvers is 250 and their annual production worth about Rs. 15 lakhs.

**Inlay.** Karnataka is also known for its ivory inlay work. The ornamentation, which usually consists of geometrical, scroll, or floral patterns is produced by setting small pieces of ivory in different shapes into the design incised on a flat surface. Mysore city is the only place in the state where wood inlay is produced. This exquisitely delicate art consisted hitherto of ornamenting rosewood with ivory, but of late the emphasis has shifted to securing a happy and attractive combination of woods of different natural colours against a dark background.

A wide range of articles are made by inlay workers at Mysore among which mention may be made of panels, trays, peg tables, plates, boxes, powder bowls and cigarette cases besides the *Dussera* pageantry, landscapes and pastoral scenes. The number of craftsmen engaged in inlay work is 300 and their annual production is estimated at Rs. 12 lakhs.

**Lacquerware.** The lacquerware or lac-turnery of Channapatna has registered impressive progress over the last two decades. The production has increased substantially in recent years with the use of improved tools and equipment through which a quick and easy reproduction of designs becomes possible. The raw materials used in the craft are *hale* wood, lac, lithophane and a variety of colours that give the lacquerware a distinctive brilliance.

Even as late as 1950, craftsmen knew little of finishing techniques, and articles were deemed finally finished with lacquering. A new technique, locally known as the "Japanese technique" is now used extensively. Geometric and floral patterns are commonly used in the designs. These designs are painted in several combinations according to the artist's fancy. The items produced by the craftsmen at Channapatna include decorative pieces, toys and dolls, sports goods, napkin rings, bangles, pencils and other stationery articles. About 650 artisans turn out goods worth about Rs. 25 lakhs annually.

**Meatalware.** This industry is pursued chiefly at Nagamangala, Mysore, Hubli, Gadag and Mangalore, and the raw materials used are copper, brass and bronze. Brass and copper ware come mainly from Belgaum, Sravanabelgola, Bantival, Udipi and Mangalore. Door handles, decorative furniture and panels of deities are but a few of the innumerable articles made in brass casting. The motifs are often taken from temple friezes. Images of gods like Ardhanarisvara, Nataraja and Buddha, as well as simple articles such as teapots, cigarette cases and lamp stands, are manufactured. There are about 60 persons engaged in the traditional craft of bronze casting, producing among others souvenir items like Ganapati, Nandi and Krishna, and miniature images of upto 3' in height of Nataraja, Venkatesvara, Subrahmanya and Umaskanda. The annual production in bronze casting alone is estimated at Rs. 5 lakhs.

**Bidri Ware.** This industry is carried on as a hereditary occupation by a group of workers at Bidar, which is about 100 miles from Hyderabad. It dates back to the Bahmani dynasty which ruled Bidar four hundred years ago. Its cultural and artistic heritage was derived from the famous schools of Persia. The raw materials used in this industry are zinc, copper and silver. The base is an alloy of zinc, with small proportions of non-ferrous metals. The designs, inlaid with pure silver, stand out dramatically against the black background. The articles produced are powder boxes of various sizes, flower vases, ash-trays, paper cutters, cigarette cases, trinket boxes, buttons, ear-studs, candle stands, bangles, pin cushions, etc. The designs are usually taken from the historical fort at Bidar and the frescoes in the Ajanta caves, though new designs have been added. The workmanship is similar to that of jewellery and fine watch-making, being a fusion of art and the highest technical skill acquired only by long experience. 250 craftsmen are engaged in this craft in Bidar town. Their annual production is estimated at Rs. 10 lakhs.

**Stone Carving.** A good deal of attention is now being paid to the role of sculpture in the field of Indian handicrafts, and in this context the contribution of Mysore is noteworthy. The temples at Belur and Halebid are the most exquisite specimens of Hoyasala architecture and are unrivalled for their beauty. The 57 ft. Jain statue of Gomatesvara at Sravanabelgola, standing on the summit of a rocky hill which rises to 400 feet, is a remarkable example of Indian sculpture. The famous ruins of Hampi in Bellary also deserve special mention for their lavish and exquisite workmanship and design, dating back to the time of the Vijayanagar dynasty. An abundance of richly carved friezes, adorned with intricately worked figures bear testimony to the temple extravaganza of old times. Today, too, craftsmen carve images of gods and goddesses according to given rules regarding proportions and poses, ornamentation and weapons. Apart from images and decorative objects, utility articles such as bowls, vases, wall panels and book ends are also produced. 300 artisans are currently engaged in this craft producing articles worth Rs. 10 lakhs a year,and the important craft centres are Shivarapatna, Mysore, Devanhalli, Nagmangala, and Karkal.

**Jewellery.** Jewellery of various designs in gold and silver, and set with precious stones, is manufactured by *sonegars* or goldsmiths throughout the State, particularly in the cities of Bangalore and Mysore, and in Mangalore. In fact, every town and every village has its own variations and specialities. Gold pendants set with rubies and pearls are characteristic of Mysore jewellery, for example. There are varieties of bangles, armlets, bracelets, hair ornaments, earrings, waist-bands, etc., in different patterns and styles. Vessels made of silver or gold such as cups, plates, dishes, tumblers, *attardanis* etc., are largely used by these classes and are given as presents on festive occasions. The jewellery for images in the big Hindu temples is often made of gold and silver. Apart from these articles in gold used by the richer sections of society, ornaments in silver originally worn by tribal and rural folk are also available.

The ornaments now in use are lighter and more ornate in workmanship than those of a generation ago. Mangalore patterns and designs have always been in vogue in the cities of Bangalore and Mysore. Mangalore is noted for delicately modelled bangles finely set with pearls, and for fine gold chains or necklaces with pendants.

In Karnataka there are about 250 highly skilled craftsmen in jewellery producing ornaments worth approximately Rs. 2 crores.

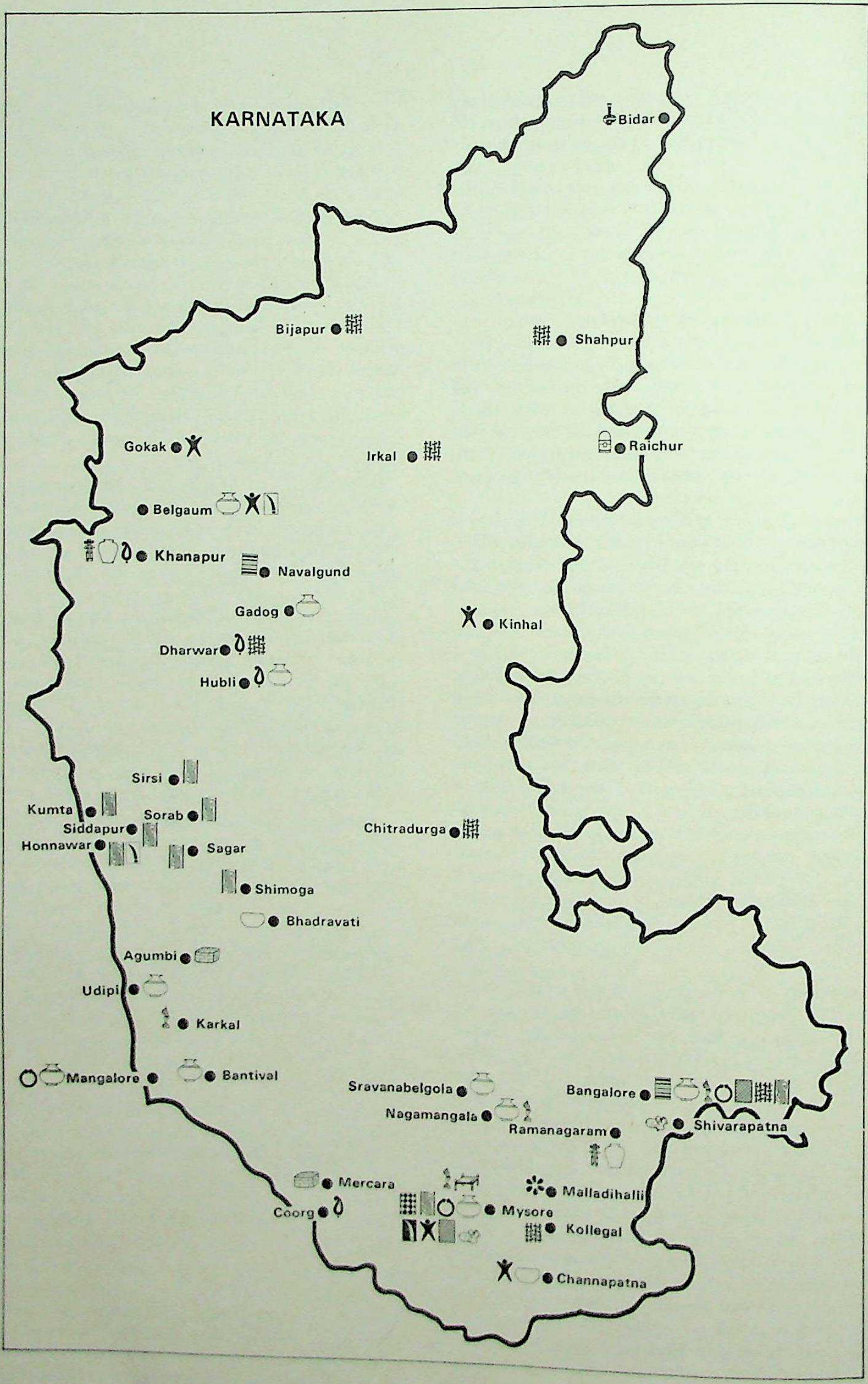
**Textiles.** The handloom textiles of Karnataka are representative of the south Indian textile character. They are manufactured both in cotton and silk and are rich in design and colour. Karnataka is, however, better known for its silks: there are several varieties—thick raw silk, soft Bangalore silk, linen-like spun silk, flowing crepe silk, and clinging georgettes available in a large variety of colours, double shades and prints. Most saris of superior quality are of pure silk. The borders and *pallu* are specially noteworthy. Kollegal is an important silk producing centre, though mention should also be made of the Channapatna spun silk, and strong and durable cottons from Bijapur and Guledagud.

**Embroidery.** The typical traditional Karnataka *kasuti* art in embroidery may be traced to the period of the Chalukyas when a great renaissance in the field of art and architecture took place. The stitches commonly used in *kasuti* are of four kinds—*gavanthi*, *murgi*, *negi* and *menthi*. *Gavanthi* is the most commonly used double running stitch and is worked in horizontal and diagonal directions. The design depends upon the texture of the fabric as each of the stitches necessitates the counting of threads. *Kasuti* is rich in symbolic motifs from court life as well as from temple ceremonies and rituals. Commercially the craft is prevalent in Dharwar, Hubli and Khanapur, and the approximate value of annual production is Rs. 50,000. Hand embroidery is also done in other areas, especially in Bangalore, with about 200 workers producing embroidered goods worth about Rs. 4 lakhs, annually.

**Druggets, Durries and Carpets.** Yet another field in which Karnataka excels is druggets and *durries*. Bangalore produces lovely woollen druggets, and Navalgund weaves durries in vivid earth colours with juxtaposition of simple geometrical designs—squares, rectangles, lozenges, lines and chains. The secret of this art has been well-guarded by the weaving community over the years. A course for training in Navalgund *durrie* weaving was organised by the All India Handicrafts Board at the Handicrafts Training Institute, Dharwar, which helped in increasing the number of weavers, and production as well. Channapatna in Karnataka is unique in producing spun silk druggets. Spun silk from here also serves the Kashmir carpet industry for its silk carpets.

**Mat Weaving.** Mat weaving, especially with *kora* grass, is commonly practised by rural craftsmen in South India, including Karnataka. About 5,000 artisans are engaged, mostly part-time, in producing mats worth about Rs. 30 lakhs a year. Most mat weaving is done in the districts of Kolar, Mysore, Tumkur, Mandya, Bangalore and Chitradurga.

**Clay.** Pottery manufacturing is one of the most important rural industries in the state and has existed there for centuries. The potter as a member of the village community is present in almost every large village, turning out mostly unglazed utility ware. The articles commonly manufactured are vessels of different shapes and sizes with narrow or wide mouths, cooking plates and dishes, stoves, flower pots, pipes, wall plaques with


KARNATAKA
Bidar
Bijapur
Shahpur
Gokak
Irkal
Raichur
Belgaum
Khanapur
Navalgund
Gadog
Kinhal
Dharwar
Hubli
Sirsi
Kumta
Sorab
Siddapur
Honnawar
Sagar
Chitradurga
Shimoga
Bhadravati
Agumbi
Udipi
Karkal
Mangalore
Bantival
Sravanabelgola
Bangalore
Nagamangala
Shivarapatna
Ramanagaram
Mercara
Malladihalli
Coorg
Mysore
Kollegal
Channapatna

powerful motifs, folk images of gods and goddesses, elephants, horses and cows. Ramanagaram near Bangalore and Khanapur near Belgaum are famous for the wide range and variety of their pottery and terracotta figures. Over 100 potters are engaged in making clay figures and artistic pottery worth about Rs. 2 lakhs annually.

**Toys and Dolls.** Brightly-painted figures of birds and animals in wood are made as educational material for nursery schools as well as for decorative purposes. They are made of plywood and solid wood and worked easily on a fretwork machine. Three units with 25 artisans in Mysore district produce educational toys worth about Rs. 6 lakhs annually.

Gokak toys made of wood include painted models of fruits and vegatables, birds and animals, realistically rendered. The painted wooden toys of Kinhal are distinctively folk in treatment and represent figures of gods and goddesses and animals and birds, the cobra being the commonest. Kinnal was once very rich in crafts with master *chitragars* producing exquisitely carved wooden pieces of the Hindu pantheon, *vahanams*, furniture and palanquins. Currently only 6 master craftsmen assisted by women and children produce articles worth Rs. 1 lakh annually.

**Other Crafts.** Other Karnataka crafts may be mentioned briefly. 133 artisans organised into 9 units, in Belgaum District produce glass bangles valued at about Rs. 35 lakhs, annually. Wooden combs are made by about 300 workers and their annual production is estimated at Rs. 4 lakhs. About 150 craftsmen produce musical instrumentals worth about Rs. 4.5 lakhs annually. Salim Shahi and Apashahi shoes or *chadowas* are made by 12 craftsmen in Raichur District with production estimated at Rs. 70,000 annually. About 120 artisans produce horn articles worth about Rs. 4 lakhs annually. Belgaum and Mangalore District are the major producers. *Pith* craft is done by 32 artisans in north Kanara District with an annual production of about Rs. 45,000. Karnataka is known for a simple craft which produces ceremonial cocoon garlands worth about Rs. 35,000 every year, providing work to 14 artisans. Garlands made of sandalwood shavings is yet another speciality of Karnataka. The state also makes a variety of Indian perfumes (*attar*) and incense sticks. Rolled from perfumed paste on to bamboo sticks, they are becoming an item of growing export potential.

## Kerala

Cradled between the Western Ghats and the Arabian Sea lies the green and lush state of Kerala. Small, only 15,000 square miles in area, with a population of about 254 lakhs, it is a land of varying scenic beauty.

Historically Kerala has long been a land of racial admixture and co-existence. The first Christian church, the first Muslim mosque and the first Jewish synagogue that were established in India are in Kerala, and exist in happy proximity with great Hindu temples. The tolerance and cosmopolitan attitude that characterise the Malayali may be accounted for partly by religious and trade contacts which existed for centuries with the outside world, long before the Christian era. India's handicraft tradition is enriched by a considerable contribution from Kerala. Its well known crafts are dealt with below:

**Wood-work.** The large number of temples in Kerala and the doors, windows and ceilings of most ancient *'taravads* are an illustration of the high level of craftsmanship which was practised here. Sculptural and relief work were particularly accomplished. The main subject of carving then was the representation of Puranic scenes and figures from the epics, although human figures and animals, birds, trees and flowers were also rendered with vigorous realism. *Rathas* (temple cars) used during certain ceremonies are glorious expositions of the artistry and technical mastery of the craftsmen of Kerala.

Wood carving is now concentrated in Trivandrum and Trichur, with Ernakulam and Cochin being the next most important production centres. Isolated carving units exist even in the interior villages. The craftsmen have organised themselves into a co-operative society located at Cherupu, where wood carvers are concentrated, and the Cochin Central Marketing Co-operative Society assists them in marketing their goods.

The main items made are rosewood elephants in varying sizes from 1" to 32", figures of animals like the rhinoceros, tiger, camel and horse, figures of the Buddha and Christ, Kathakali dancers, and men and women in traditional costume. Mention may also be made of the rosewood, brass-decorated *paras* (measuring drums) and Nettur boxes. Kerala craftsmen use ebony, sandalwood, and cedar for their woodwork, besides rosewood. Wood inlaid items include boxes, trays, peg tables and coffee tables. One recent development is the making of laminated wood objects like dishes, nut-bowls, and table mats made by joining together pieces of different woods.

**Ivory Carving.** Kerala has maintained its reputation in ivory carving for centuries, and Trivandrum is the most important practising centre. Early products were images of deities and sacred animals. For the past two hundred years the talented ivory carvers of Kerala have been carving mythological figures and natural objects. Recently, ivory and wood have been combined to make figures that vary in height from 3" to 24".

Most carvings are of Hindu gods and goddesses, copied from idols in the temples of Kerala and Karnataka. Carvings have also been copied from statues at the Ajanta caves. The more common representations are of Shiva as Nataraja, Shiva-Parvati, Ganesh, Subrahmanya, Vishnu, Saraswati and Lakshmi. A variety of other items are also made, such as chess-boards, cigarette holders, paper cutters, bookmarks, rosaries, ear-studs etc. A hundred or more minute ivory elephants sealed in a small seed shell with a diameter of 0.5 cm. is another speciality of Kerala's ivory carvers.

**Horn Carving.** Buffalo-horn carving is carried out in Trivandrum, Trichur, Kasaragod, Ernakulam and Cochin. Common products are models of birds and animals, miniature snake boats, and utilitarian items like paperweights, vases and ash-trays. The ivory, horn and wood carafts are undertaken in over 300 establishments more than half of which are in Trivandrum, and the total number of artisans engaged in them is about 3,000. Their annual production is estimated at Rs. 200 lakhs. The Handicrafts Development Corporation of Kerala has set up a common facility centre for this group of crafts with about 250 artisans.

**Bronze Casting and Bell Metal Ware.** Kerala is known for its distinctive metal work. Different types of lamps, both free-standing and portable, ceremonial as well as domestic, are produced by Kerala craftsmen. Some are multi-tiered floor stands embellished with a *garuda*, swan or peacock, or the figure of a god or goddess on top, or hanging lamps in various sizes, oil lamps, and *changalavatta* (commonly known as the Greek lamp), the most sought after by collectors. Kerala is noted for the extraordinary art of making large *varpus* (shallow bowls of hemispherical shape) and a variety of beautiful household utensils through the lost wax process. *Varpus* and *uralis*, often upto 6 ft. in circumference and used as community cooking vessels, are cast by this method. They were used also by feudal families on ceremonial occasions. Simple but strong in form, they are exquisitely proportioned, the only engraved decoration being the name of the owner. The amazing feature is that objects of such large dimensions can be cast through the lost wax process.

The number of workers engaged in these crafts is estimated at about 2,000, and the annual production at Rs. 100 lakhs.

A minor but unique metal craft of Kerala is the making of alloy metal plates with highly polished, mirror-like surfaces. This craft is practised by a single family in the village of Arnamula, who steadfastly guard the secret of their craft.

**Koftgiri.** Among the metal crafts of Kerala, mention may be made of *koftgiri*. It resembles damascene work—the inlaying of gold and silver thread on steel plates. Handles of swords and other weapons were usually adorned by *koftgiri* work in olden times. Nowadays, it is used for utilitarian and decorative objects.

**Handlooms.** Kerala's handloom industry with about 90,000 looms, plays a vital role in the state's economy. Among the various types of artistic handloom goods, Kerala *kusavu zari* saris are prized by women all over India for their fineness of count and texture, and gold borders. Kerala is also known for its unbleached cottons. Handloom cotton crepe, popularly known as "cheese" cloth, has broken into the foreign market in a big way and is widely used for ready-made garments.

**Embroidery and Lace Making.** Syrian embroidery was the first to find its way into Kerala. It now exists only as a reminder of past traditions. The present form of embroidery is of recent origin. The London Mission Society is said to have given it a start some time in the first quarter of the 19th century. The Dutch and Portuguese settlers are stated to have introduced lace-work to the State. In many parts of Kerala, embroidery and lace-making is an important and leisure time occupation for women. Articles such as bed-spreads, table linen, cushion covers, tea cosies, duchess sets, and sofa covers are commonly made. About 5,000 women are engaged in this work, with an annual production of about Rs. 20 lakhs, and a capacity for Rs 50 lakhs.

**Kora Grass.** Kora grass mat making is a craft as old as the Puranas. In Kerala the best weavers are the Kuravas, a community of hereditary craftsmen. There is an abundant growth of *kora* grass on the marshy river banks of Chittur and Talapilly, and it is for this reason that the craft flourishes in these areas. Mats of different grades are woven; a fine variety, in attractive designs, is made at Cochin, while other centres produce medium and coarse varieties. Table mats and floor mats in innumerable attractive designs have a good home and export market. About 1,000 workers are engaged in this craft, and the total annual production, including the coarse variety, is about Rs. 20 lakhs.

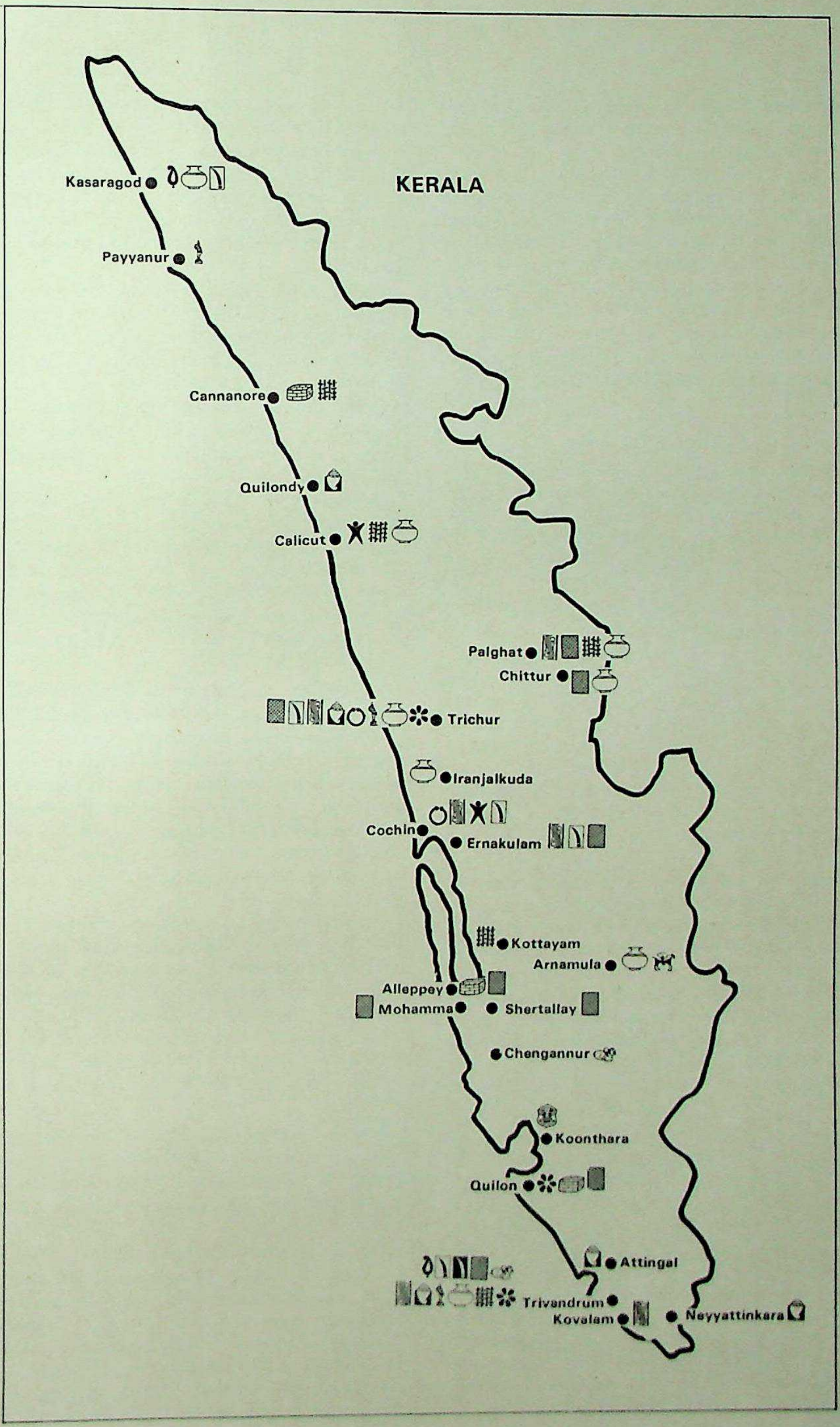
**Kora Grass Rush Mats.** This craft is a recent one, and is located mostly in Shertallay and Mohamma in Alleppey district. Coarse grass is split open to remove the pith. To make a square rush mat, for instance, generally 9"x9", the pattern is first drawn out on the board with small nails. The grass splints are then guided through the nails or pins so as to fill in the pattern and each strand is bound to the other strands to ensure that the pattern does not disintegrate. These rush mats, mostly square and round, are used as floor coverings as well as wall-panelling and have export potential. The number of artisans (exclusively women) is estimated at 400 and the annual production at Rs 10 lakhs.

**Screwpine Mats.** The weaving of coarse and fine mats and *thadukus* (sitting mats) with screwpine leaves is again one of the oldest cottage industries in the state. A two-ply mat consisting of a fine upper layer and a coarse bottom one, stitched at the edges, is commonly used in Kerala as a sleeping mat. The superfine mats are made of very fine screwpine leaf splints, placed 8 to 12 per inch. Mats of up to 22 splints per inch can also be made by highly experienced craftsmen, and specially prepared fine mats lend themselves well to embriodery.

A new and prosperous industry now makes a wide variety of beautifully embroidered table mats, beach hats, tea cosies, handbags, wall hangings and purses. About 6,000 women are engaged making only sleeping mats and another 1,000 bind the mats with red strips. The annual production of these mats is in the region of Rs 2 crores. About 400 women make fancy screwpine articles with embroidery, and their estimated annual production is Rs 10 lakhs.

**Palmyra Leaf.** Palmyra leaf is a cheap raw material for a thriving cottage industry with a high concentration in the southern-most parts of Kerala. Whereas previously only local consumption was catered for, craftsmen now make more varied and useful objects like bags, hats, suitcases, etc. that are sold in India and abroad.

**Cane and Bamboo.** Bamboo work, specially mat and basket weaving, is practised on a large scale in the state. Some development work in this line has been done recently by the research centre set up by the All India Handicrafts Board at Angamali. Craftsmen now make artistic utility articles such as decorative baskets and shopping bags. A large number of fancy and functional items are also being made out of cane and rattan, including furniture, baskets, and tiffin carriers. Approximately 2,500 craftsmen are now engaged in making fine bamboo and bamboo-reed articles throughout the state. Of these, nearly 600 make bamboo-reed table mats and other fancy articles. Iranjalkuda alone has a concentration of nearly 350 fine bamboo-reed mat weavers. The annual production of


KERALA
Kasaragod
Payyanur
Cannanore
Quilondy
Calicut
Palghat
Chittur
Trichur
Iranjalkuda
Cochin
Ernakulam
Kottayam
Arnamula
Alleppey
Mohamma
Shertallay
Chengannur
Koonthara
Quilon
Attingal
Trivandrum
Kovalam
Neyyattinkara

commercial and artistic articles is valued at Rs 50 lakhs approximately. Of this, about Rs 10 lakhs worth are of the fine variety that has a ready inter-state market.

**Jewellery.** The varied jewellery of Kerala makes for a very fascinating study. Every ornament worn by the women of Kerala is a product of carving, hammering or etching involving ingenuity and skill. The art has maintained an unbroken continuity of design tradition on account of the profuse use of ornaments. The *palaka mothiram*, *poothali* and *pulinakhom* necklaces, *kingini*, *tharivala*, *kuzhal mothiram* and *nagapatathati*, *garudamala*, and *avalmala* are some of the most attractive items of traditional Kerala jewellery. The modelling of their gold jewellery is extremely refined and sophisticated despite the weight—particularly on the traditional, heavy ear studs and bracelets.

**Lapidiary.** Wonderful colour effects have been produced in synthetic stones by the addition of metallic oxides. Several thousand expert artisans in Kerala are engaged in lapidiary work and produce stones in assorted colours for pendants and other ornaments. The industry is concentrated in Trichur and Mukundapuram, and 4,000 craftsmen account for an annual production of Rs 100 lakhs.

**Coconut Shell Articles.** Coconut shells are now carved into useful and decorative articles such as fruit dishes, wine cups, finger bowls, ice-cream cups, lampstands, vases, pen and pencil stands, and cups and saucers. Articles like *hukkas*, larger vases and lampshades are also made of coconut shells with brass bindings. The coconut-shell industry is on a large scale at Quilandy in north Kerala. In Trivandrum also a fairly large number of artisans are engaged in this craft.

**Other Crafts.** Sea shells are collected, cleaned and made into ash-trays, vases, lampshades, etc., with or without being painted over. Sea shell articles are produced mostly at Kovalam in Trivandrum.

Papier-mâché is also popular. Trained artists at Calicut make a large number of figures based on Kathakali and temple models, out of paper pulp. They also produce lively figures of animals and birds, which are quite appreciated by tourists.

Other minor crafts include the making of musical instruments like the *mridangam*, *gajjali*, *dholak*, *nagaswara*, *sruti*, *veena* and *sarangi*; lacquerware articles such as vases, lamp-stands, umbrella handles and toys; and printing, and the making of wooden toys, and cotton rag-dolls, cotton caps circus-tops, and straw pictures.

## Madhya Pradesh

Madhya Pradesh is India's largest state, and its important handicrafts include textile handprinting, bell metal work, lacquerware, stone ware, *zari* embroidery, wood-work, papier-mâché and toys and dolls. Madhya Pradesh is famous for its delicate weaves in its well known *chanderi* and *maheshwari* saris. In Chanderi, craftsmen now use silk as warp and fine cotton for the weft in subtle shades. The saris generally have a rich gold border and two gold bands on the *pallu*. The more expensive saris have gold checks with lotus roundels all over. In Maheshwar, fine cotton and silk and cotton saris are woven, its speciality being the variety of fine checks in its weave. Mention may also be made of handloomed *tassar* silk fabrics, another speciality.

**Handprinted Textiles.** Handprinting is one of the most important crafts of Madhya Pradesh providing employment to nearly 10,000 workers and producing prints valued at about Rs 6 crores annually. The handprints of this state are vigorous in design, particularly those done with vegetable dyes, for example, the Jawad prints. The important printing centres in the State are Bhairongarh, Mandsaur, Jawad, Tarapur, Umedpura, Indore, Gotampura, Bhopal, Burhanpur, Sohagpur, Sohawal and Jaisinghnagar.

*Nandana* prints and tie and dye *chunaries* are the main handprinted textiles. *Nandana* prints are traditional prints in fast colours, that were earlier used by villagers and tribals of the Nimar area, but are now being used on bed-spreads, table cloths, upholstery and garments. There are about 140 families engaged in this craft at Tarapur and Umedpura and the printing is done on coarse and medium cloth from mills at Indore and Ujjain.

Tie and dye *chunaries* are produced by more than 100 artisan families of Mandsaur and Tarapur. *Jajams* (floor coverings), quilt covers, bedcovers, *lungis*, *odhanis*, etc., are printed at Bhairongarh by 90 families, in traditional designs employing traditional processes with the use of alizarin colours and, to some extent, vegetable dyes. Earlier, alizarin used to be extracted from the plant of *aal* cultivated locally, but in course of time it was replaced by the synthetic alizarin. There is a market for these prints in local areas as well as in neighbouring Gujarat and Rajasthan.

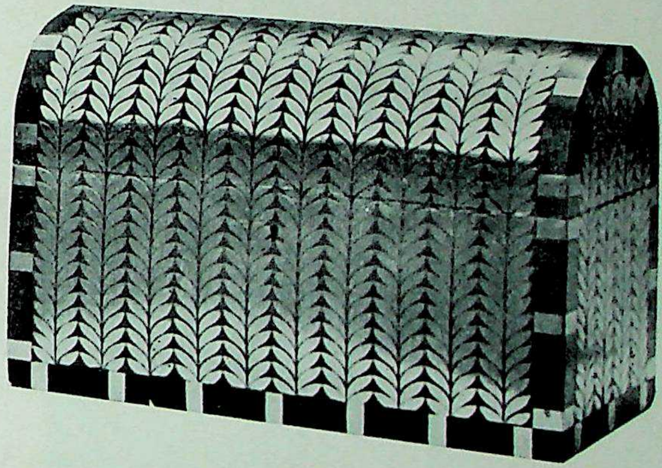
Handprinting is scattered over a number of other areas in the state as well, and prints with tribal motifs are being well received in the sophisticated markets of Bombay, Calcutta, Delhi as well as abroad. It has been estimated that the production of handprinted textiles in Madhya Pradesh can go up to Rs 10 crores annually. The Weavers Service Centre of the Handloom Board at Bombay for example, has done commendable work in the revival of typical Madhya Pradesh designs.

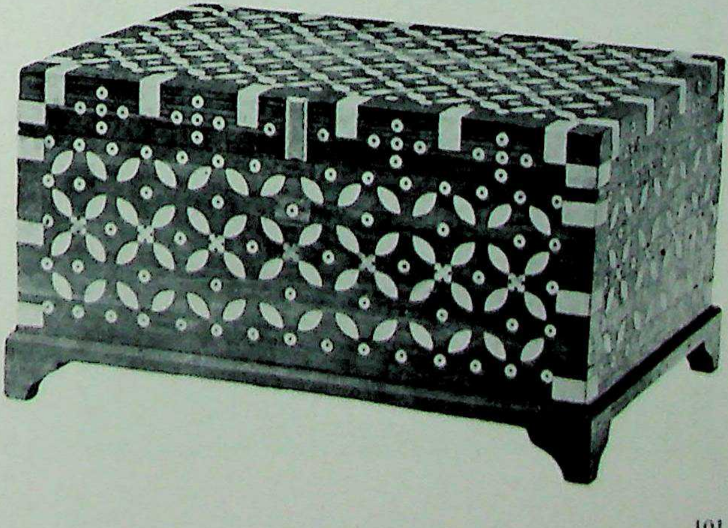
**Carpets,** The carpet industry in Gwalior was established in 1902. There are about 1000 looms in and around the city. The quality of carpets generally ranges from 120 to 216 knots per square inch, and the annual production is estimated at Rs. 2 crores.

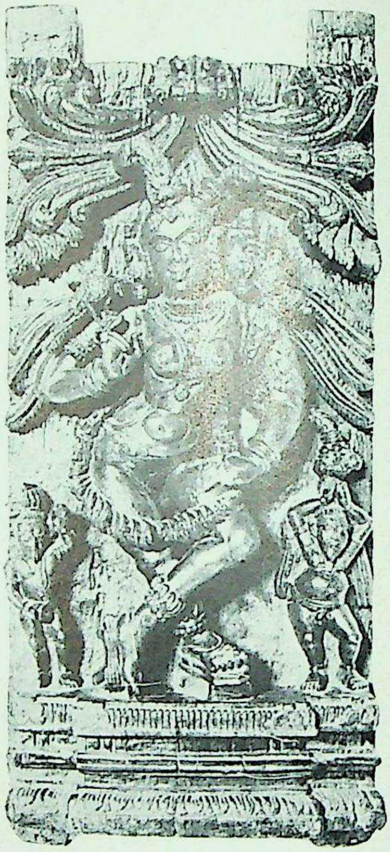
**Zari Embroidery.** The *zari* products of Madhya Pradesh have always been noted for their beauty. The craft is concentrated mainly at Bhopal, famous for its splendid craftsmanship. Handbags, purses, pouches, brocade borders and saris are produced in addition to wall hangings, which are also popular. The family units engaged in this craft total about 100, employing 250 workers, mostly women, and their annual production is estimated at Rs 1.25 lakhs.

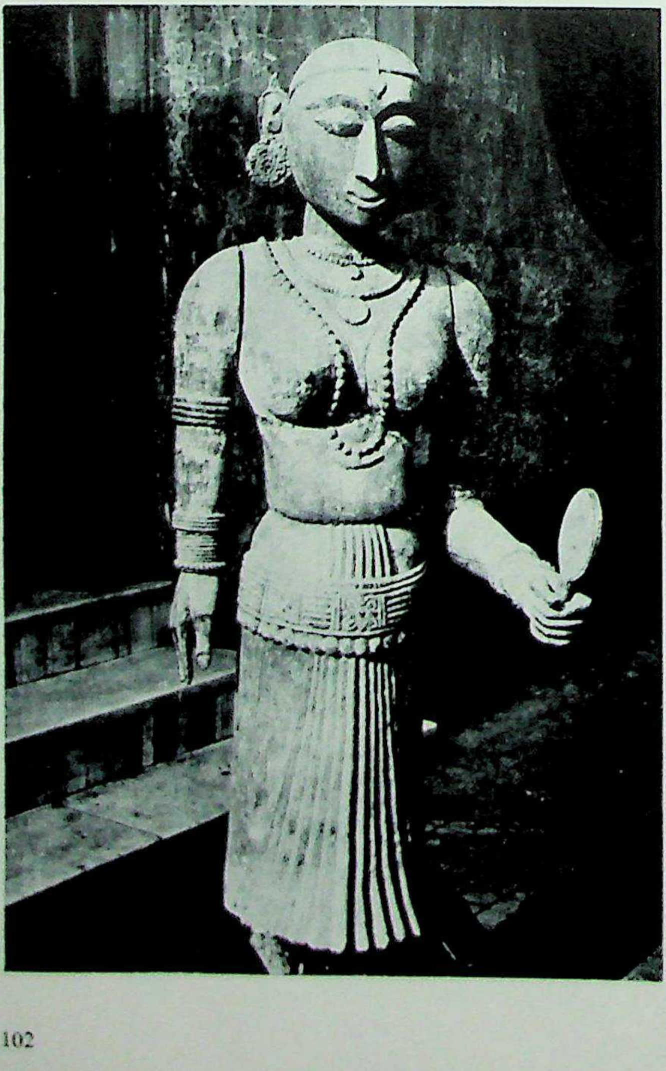
**Bell Metal.** Bell metal casting in Madhya Pradesh is

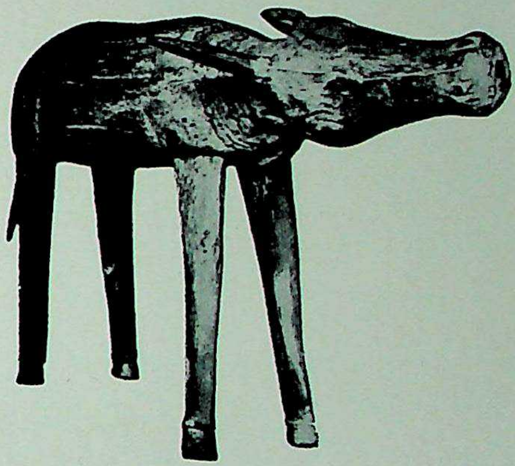
Traditional wooden jewellery boxes inlaid with ivory. Karnataka.

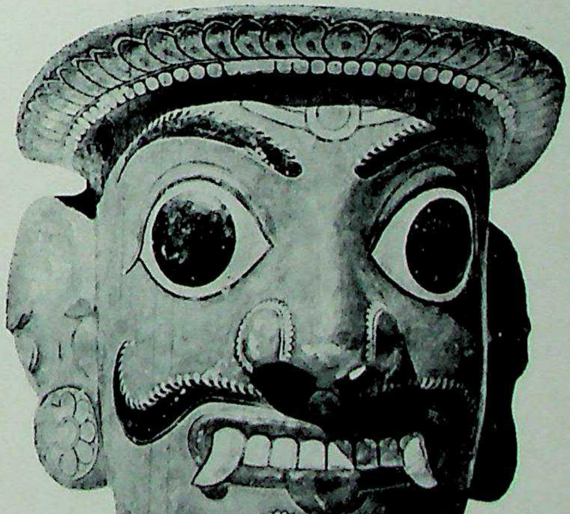








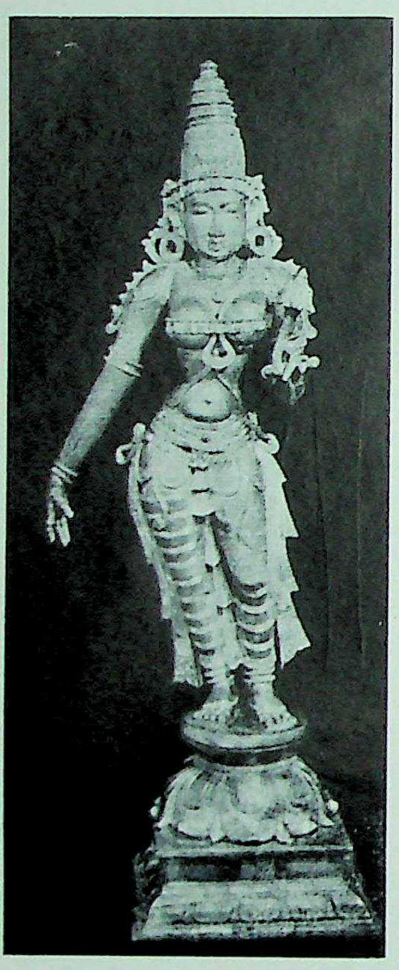




*Facing page.* Carved wooden figures. Karnataka.

*Above.* Votive figure in wood. Karnataka.

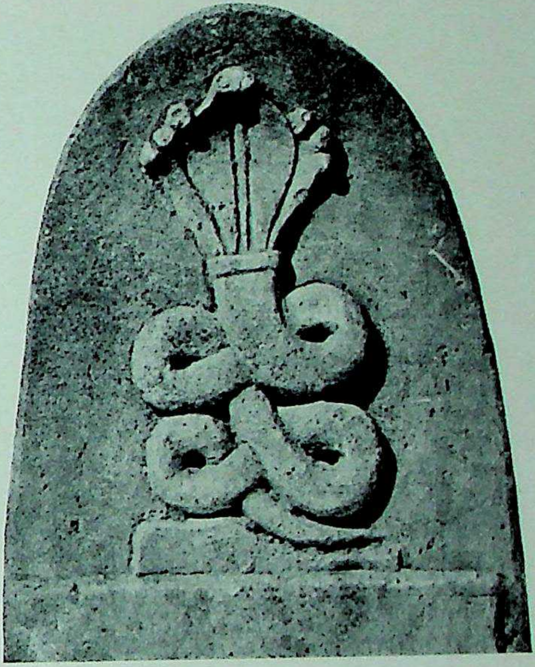
Painted wooden mask. Bangalore, Karnataka.

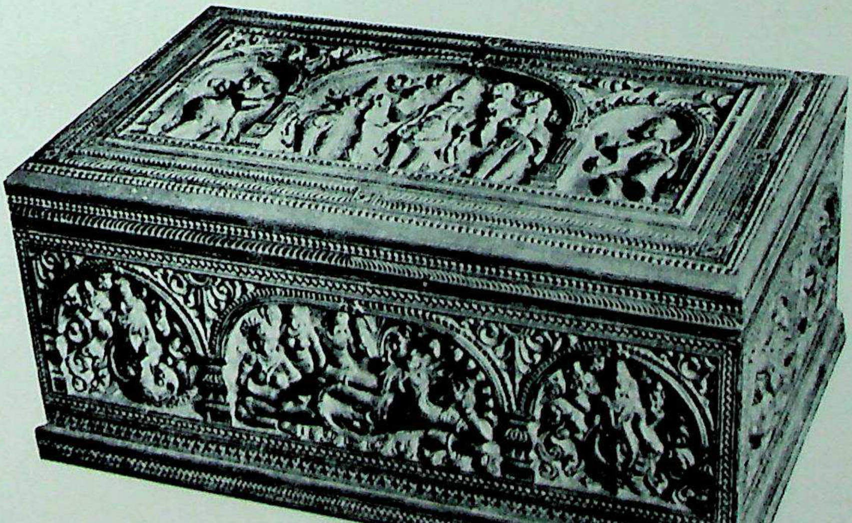


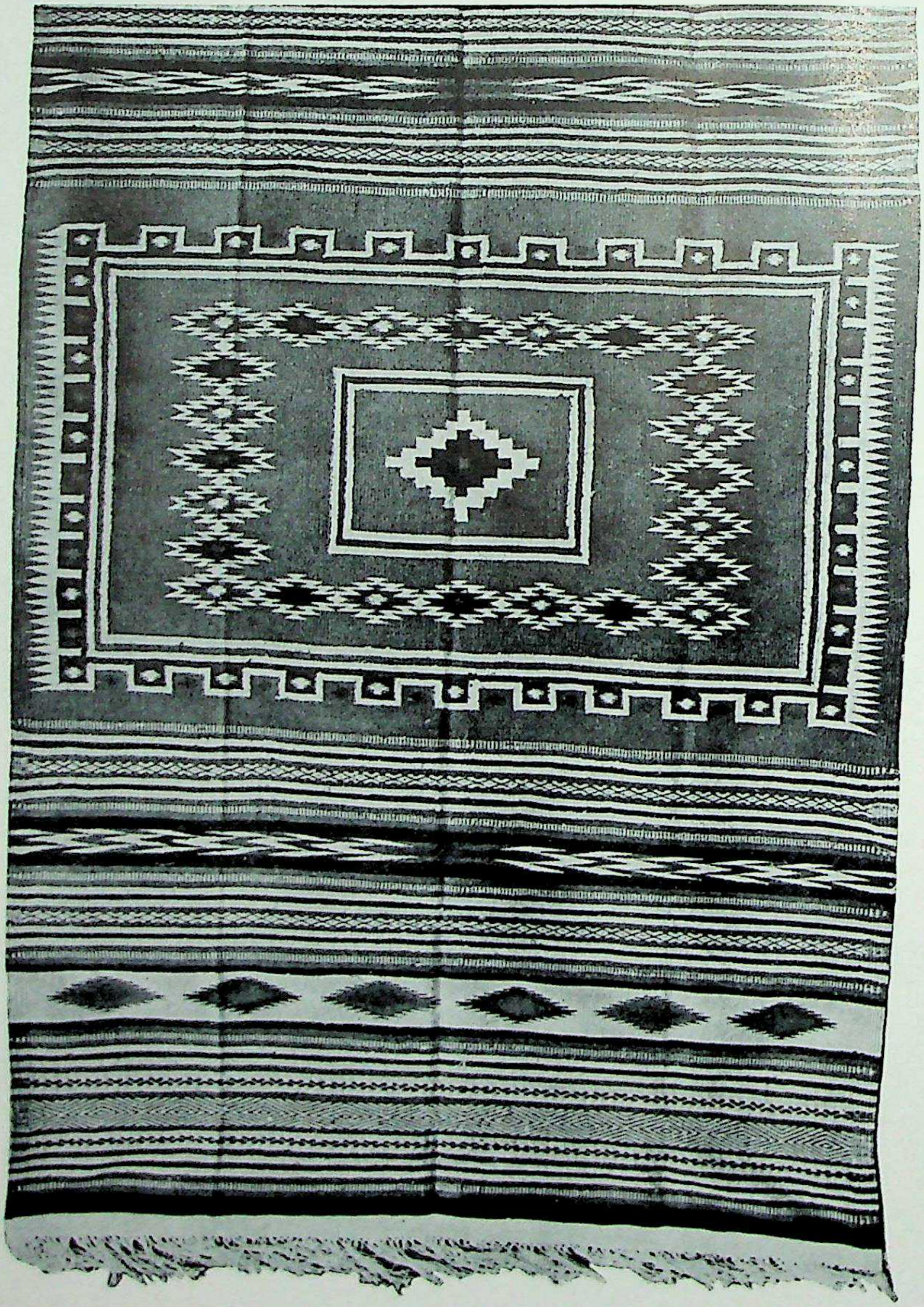
*Above.* Bronze image of Parvati. Karnataka.

*Facing page.* Serpent hood in stone. Mysore, Karnataka.

Sandalwood box with carving that shows the incarnations of Vishnu. Karnataka.

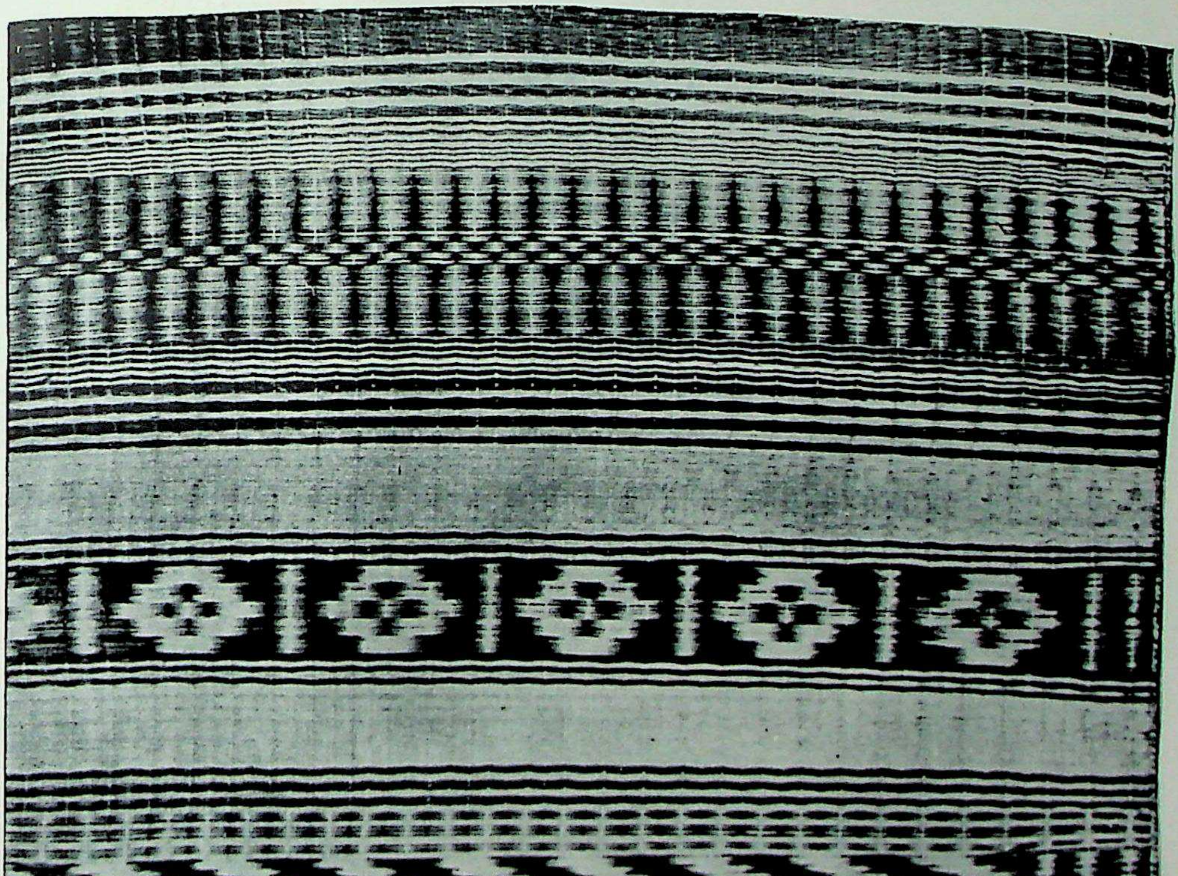


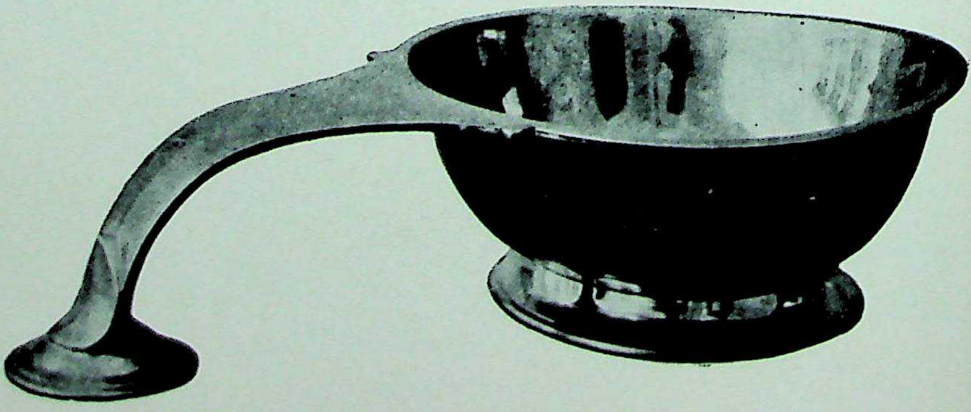




*Facing page.* Cotton *durrie.* Navalgud, Karnataka.

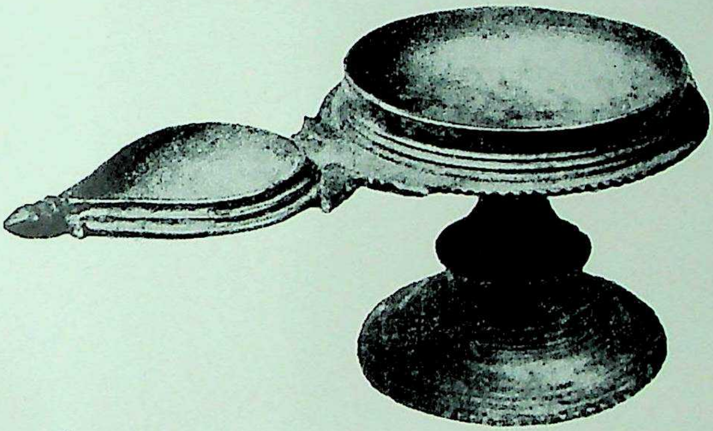
*Below. Korai* grass mat. Kerala.

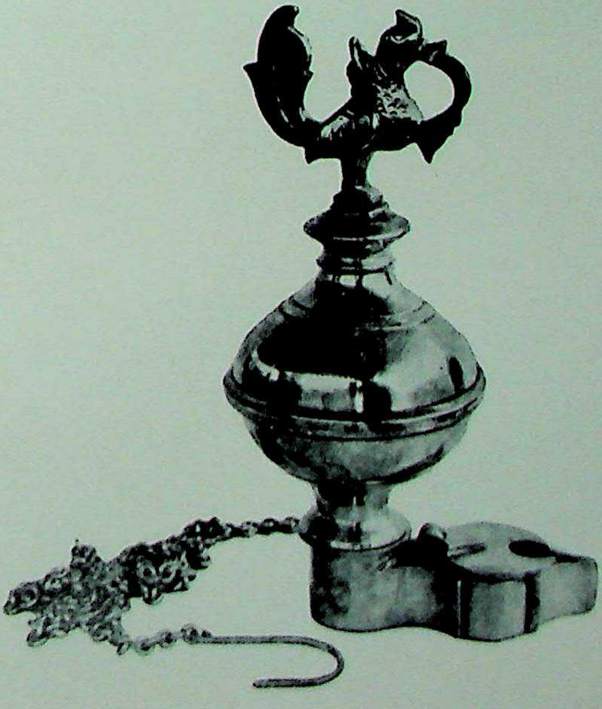


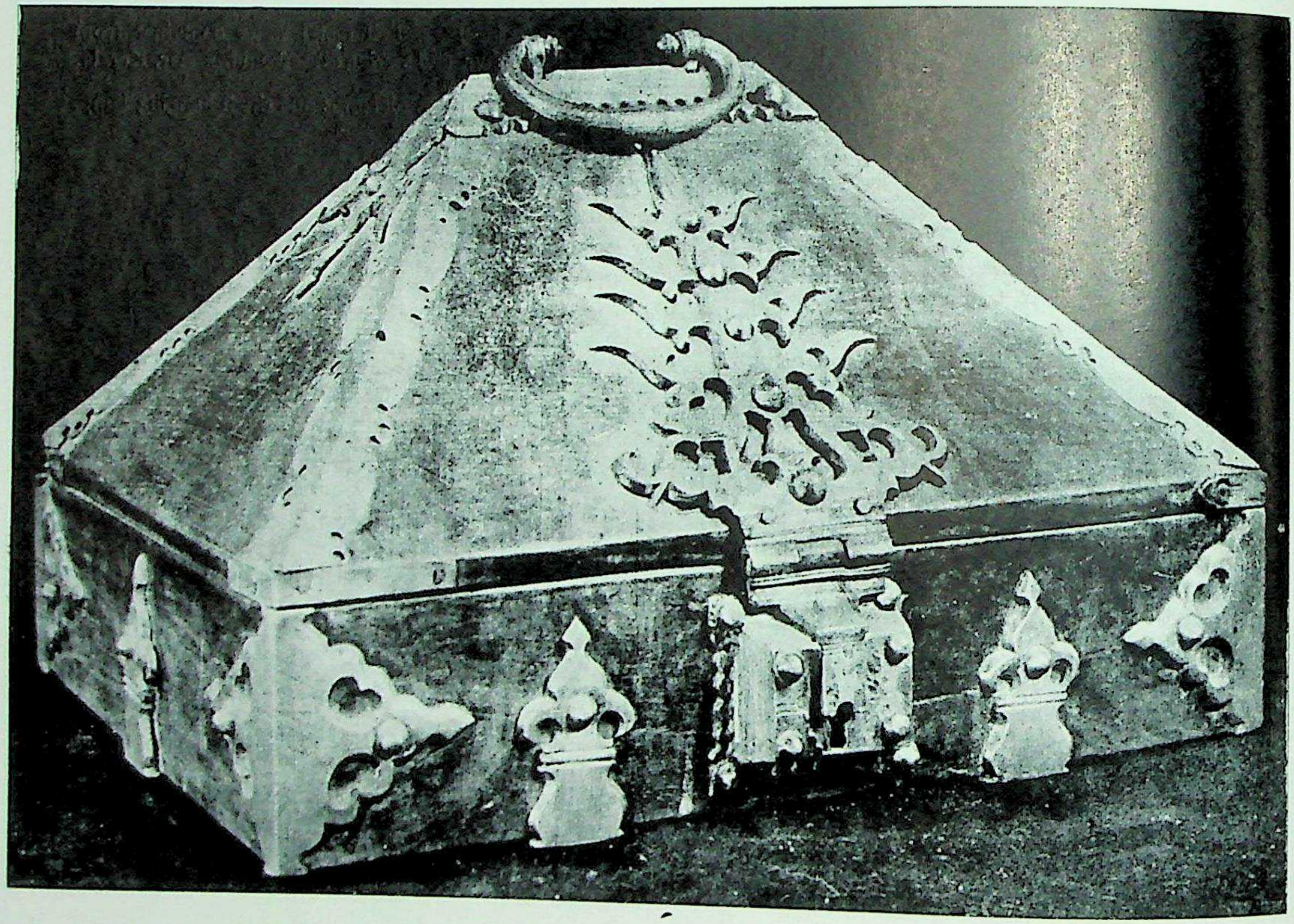


*Facing page*. Bell metal water container from Trichur, and serving dish from Mannar. Kerala.

*Below*. Brass oil lamps and ritual hanging lamp. Kerala.



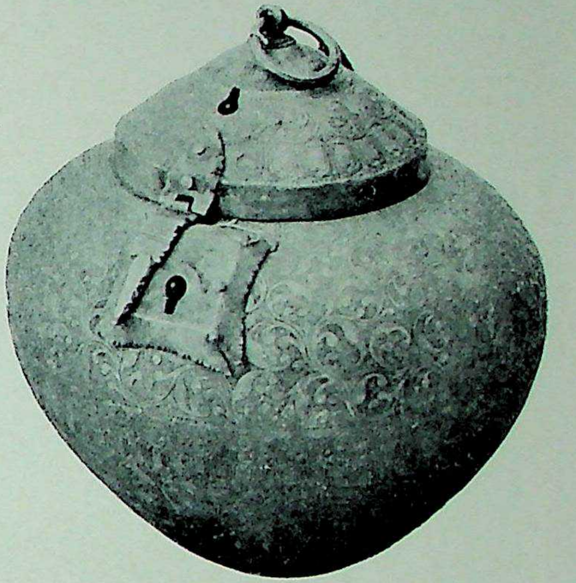


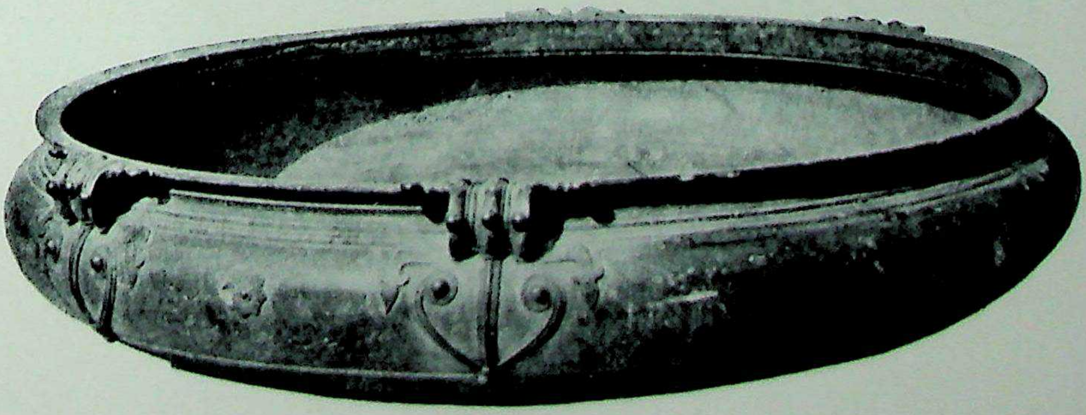


*Above.* Wooden jewellery box with brass fittings. Kerala.

*Facing page.* Finely engraved copper jewellery box, about 8″ high. Kerala.

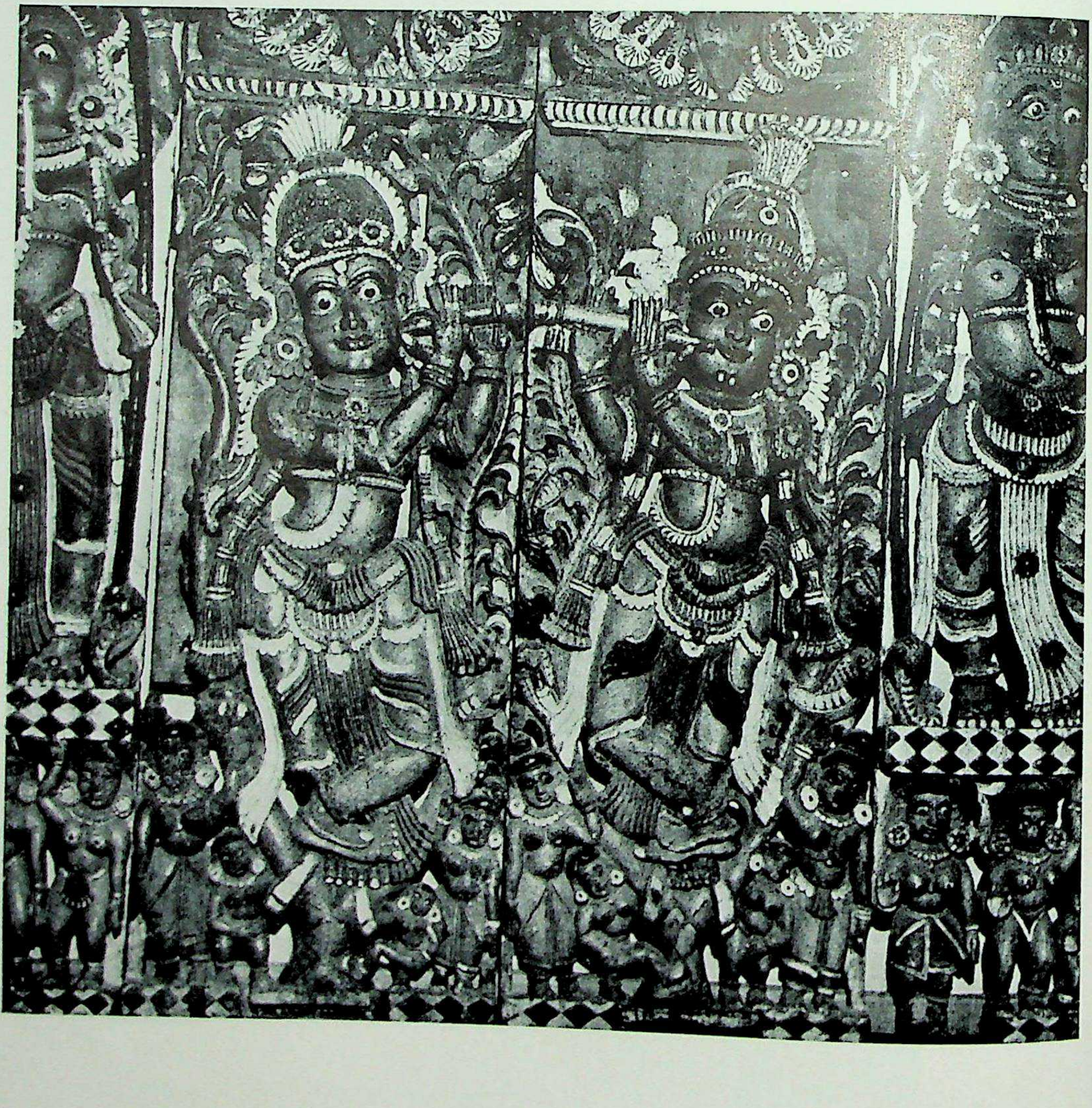
Brass cooking vessel about 4′ in diameter. Kerala.

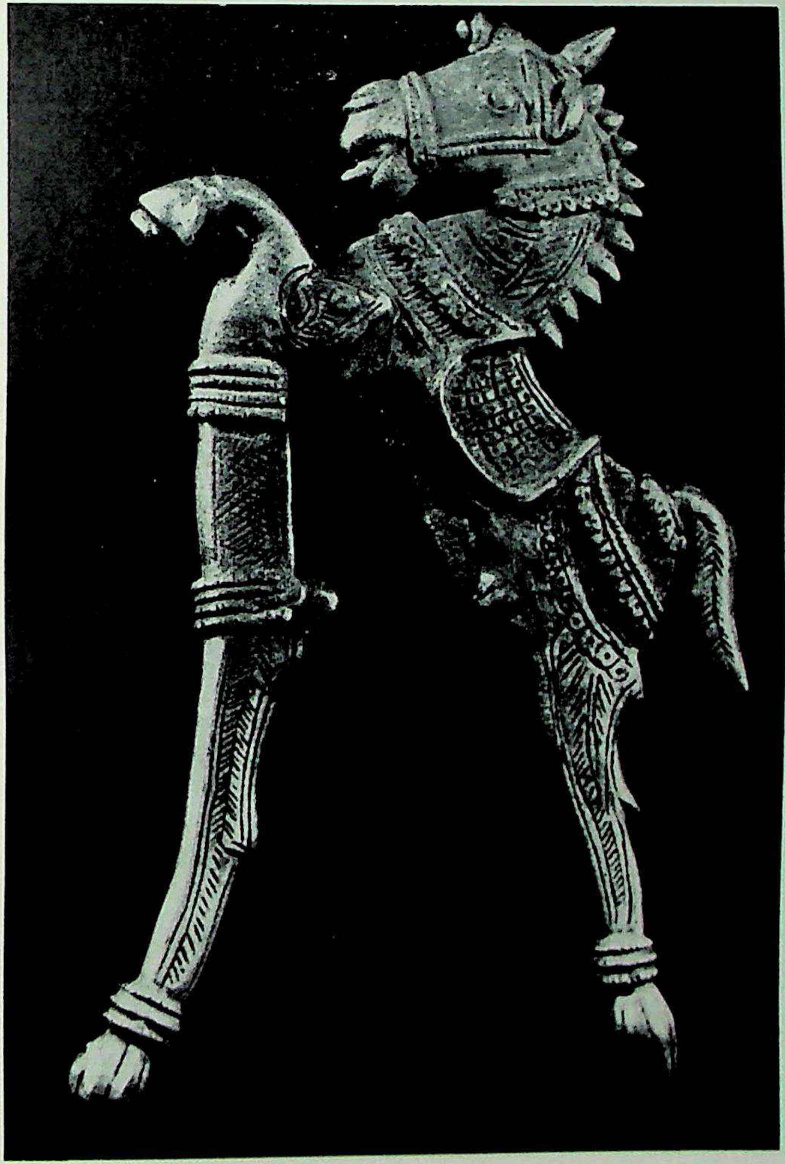




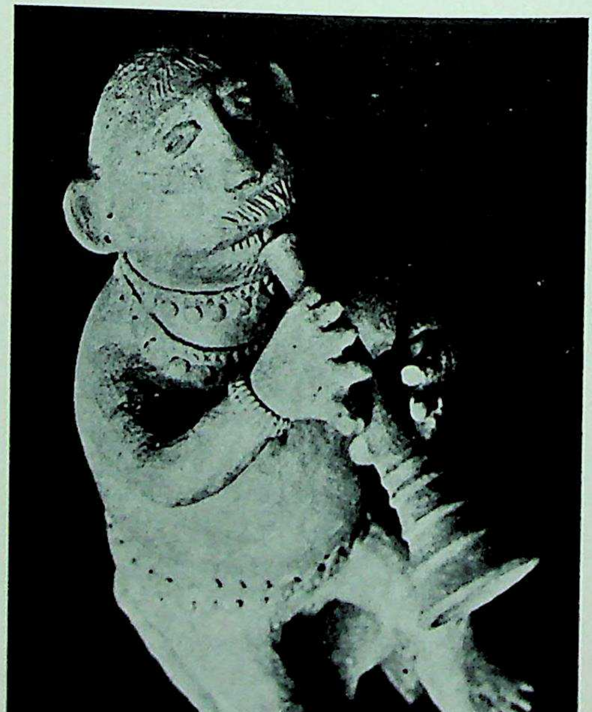
*Below*. Detail of a carved and painted wooden door depicting the Krishna-Lila. Kerala.

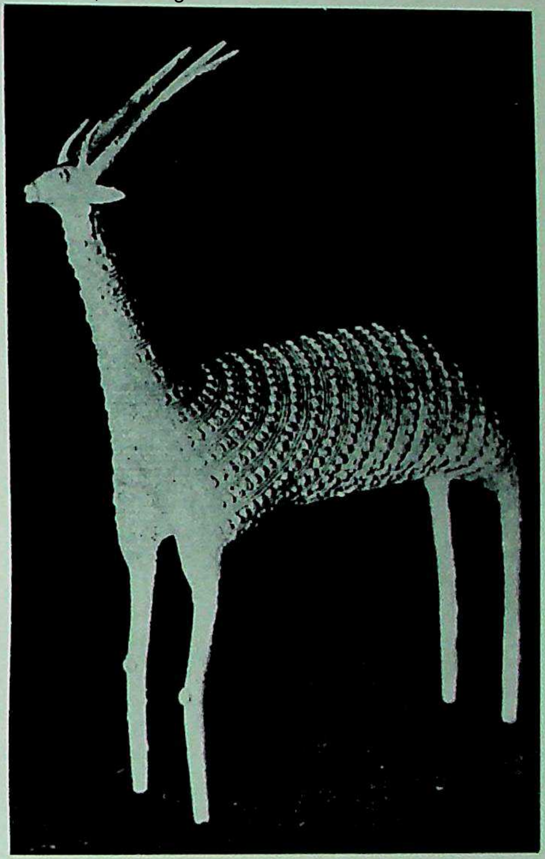
*Facing page*. Brass nut cracker. Kerala.

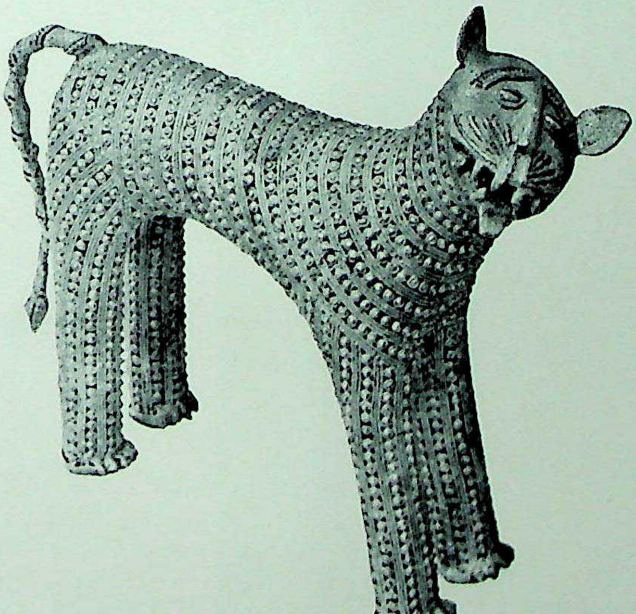


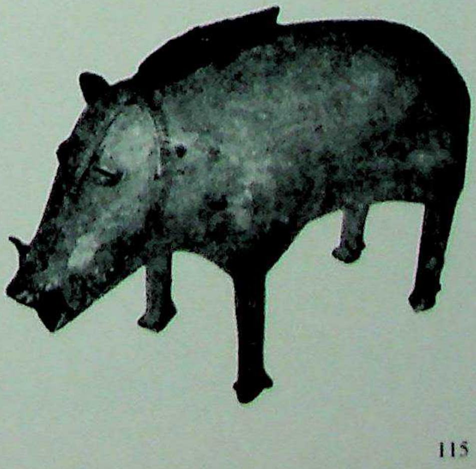


The tribals of Madhya Pradesh produce superbly proportioned objects in bell metal. Shown here are some images made in Bastar by the cire-perdue process. Madhya Pradesh.

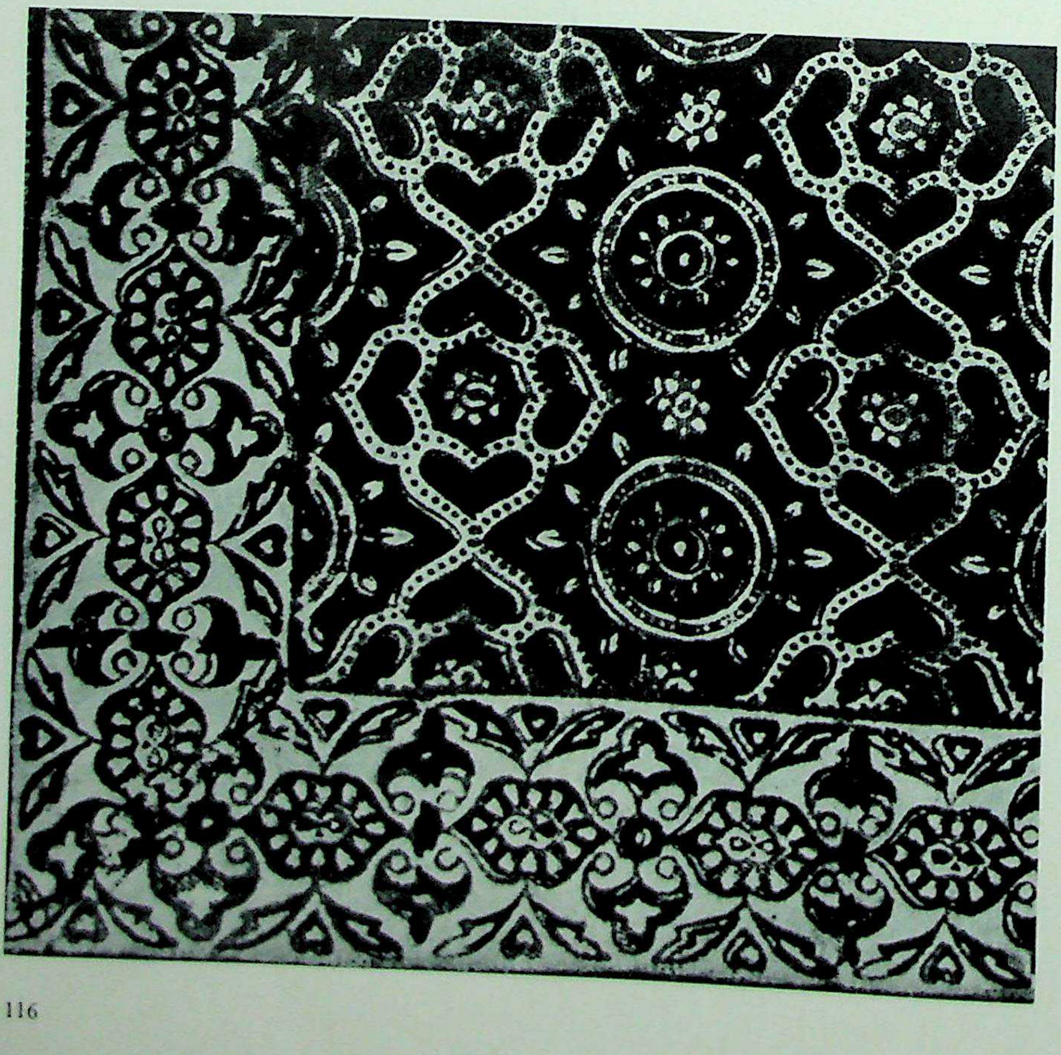


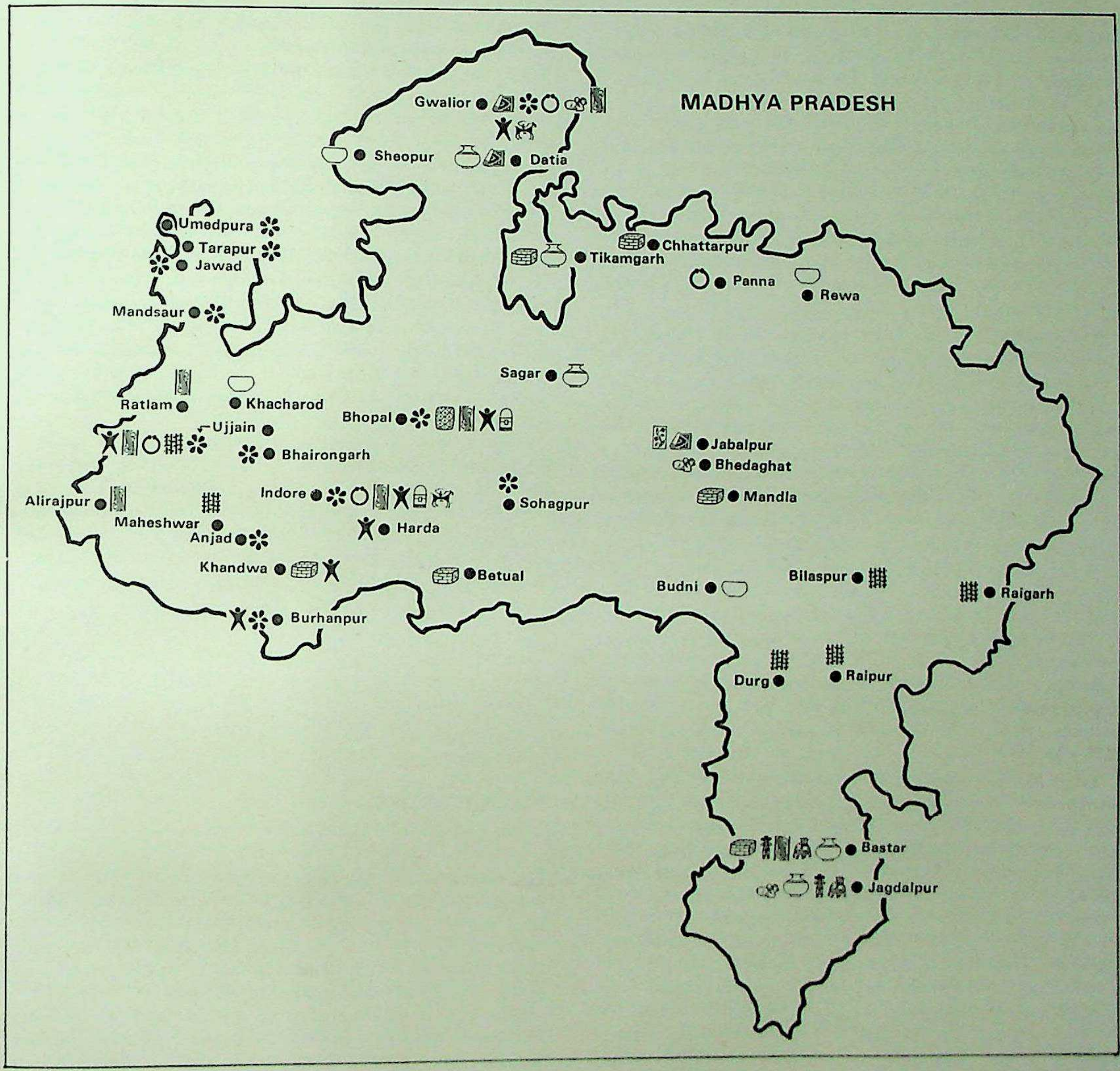






Printed fabric from Bhairogarh. Madhya Pradesh.




MADHYA PRADESH
Gwalior
Sheopur
Datia
Umedpura
Tarapur
Jawad
Mandsaur
Chhattarpur
Tikamgarh
Panna
Rewa
Sagar
Ratlam
Khacharod
Bhopal
Ujjain
Bhairongarh
Jabalpur
Bhedaghat
Alirajpur
Indore
Sohagpur
Mandla
Maheshwar
Anjad
Harda
Khandwa
Betual
Budni
Bilaspur
Raigarh
Burhanpur
Durg
Raipur
Bastar
Jagdalpur

essentially a tribal craft, practised by non-tribals in Bastar, Pranpur, Datia and Sagar, originally for the requirements of tribals alone, but now for internal as well as external markets. In the cire-perdue (lost wax) process of casting adopted in this area, the characteristic feature is that the clay core is retained within the metal covering, lending weight and strength to the product in spite of the thinness of the metal layer.

The religious objects made in bell metal are mainly figures of tribal deities such as Mahadeo, Kali, Kalikankalin, Satbehen, Thakur Dev, Sitalamata, Gangadei, Semiriamata, Danteswari, Birabai, Agwanidevi, Burimai, Nandia and Nag. The rendering is folk, with a direct spontaneity in the execution. Votive lamps, anklets, and *turai* (tribal bugles) are also made by the lost-wax process. There are about 200 artisans engaged in this craft with an annual production of Rs. 6 lakhs.

**Wood.** Wood craft, patronised by the erstwhile princely states of Madhya Pradesh, flourished mainly in the form of door carvings, *ratha* carvings, furniture, etc. Tribal villages erected funeral pillars, and these, particularly in Bastar, are eloquent examples of the carvers' conceptual and technical abilities. Wood work is also carried out at Indore, Alirajpur, Bhopal, Ujjain and Ratlam, and the items produced include wall-panels, carved boxes, door knobs, figures of gods and goddesses, *charpai* legs and carved furniture. There are about 150 units employed in this craft, producing goods worth close to Rs 3 lakhs annually.

**Lacquerware.** Coloured lacquerware is made in Sheopur, Rewa, Budni, Ratlam, Sabalgarh, Bhopal and Gwalior. The craft produces a large variety of decorative as well as utility articles including small models of kitchenware, aeroplanes, motor cars and telephones as toys for children, and a large number of items such as chairs, table lamps, and so on. A variety of soft woods are used, such as *haldu, dudhi* and *salaiya*. About 500 artisans with an annual production of about Rs 3 to 4 lakhs are engaged in this craft.

**Papier-mâche.** A wide range of products are available in papier-mâché, such as human figures, birds, animals, caricatures, statues of gods and godesses, models of Khajuraho and Sanchi, and objects based on folk motifs. Successful experiments have been made in constructing exhibition pavilions with replicas of famous temples, forts and gates in papier-mache. Important centres for this craft are Gwalior, Ujjain, Indore, and Harda. About 200 persons are engaged in producing items worth about Rs 3 lakhs annually.

**Rag Dolls.** Rag doll units are located in Bhopal, Indore, Khandwa, Burhanpur and Gwalior. From Gwalior comes the famous Batto Bai doll, named after a great craftswoman who with the help of a few workers, fashions decorative Raja/Rani dolls, sometimes 4 to 5 feet high, from bamboo, rags, and paper, on special order.

**Leather.** Madhya Pradesh is known for its leather toys, depicting various aspects of wild life. There are about 200 artisans practising this craft, producing goods worth about Rs 2.25 lakhs annually.

**Glass Beads.** Gwalior is an important centre for glass bead articles such as necklaces, earrings, rings and belts. Craftsmen now also combine glass beads with other materials like wood, shell, *rudraksha*, copper and white metal, to produce more attractive designs. There are about 50 artisans who produce goods worth about Rs 1 lakh annually. In the Bastar area, Maria women buy glass beads from different parts of the country in the weekly market, and make beautiful necklaces for their own use. A casual visitor to north Bastar will be immediately attracted by bands of necklaces, neck-bands and head-bands of glass beads, arranged in pleasing colours, mostly white, black and red, as worn by tribal women, particularly Abhjumad Marias, of all ages.

**Stone Craft.** The soft marble rocks sorrounding Bhedaghat on the banks of the Narmada near Jabalpur have provided local craftsmen with a pliable raw material for fashioning decorative objects such as carved panels, figures and boxes. About 150 persons in Bhedaghat village are employed in this craft and the total number in the state is 250. Their annual production is estimated at about Rs 4 lakhs.

**Bamboo.** Bamboo is available in great quantities throughout Madhya Pradesh and bamboo work is done in most villages, particularly in the tribal areas. Beautiful baskets in various shapes, sizes and designs are its speciality. The designs are robust, the workmanship and detailing neat, and the construction sturdy. The total number of bamboo workers in the state is estimated at more than 1.5 lakhs, and the annual production at about Rs 1 crore.

**Terracotta.** Although this craft is widespread in the state, the terracottas of Bastar are especially noteworthy. This folk craft has maintained great expressive force. Besides different types of pots, containers, and other utility items that the craftsmen make thoughout the year, they specially craft clay figures and toys for festive occasions. The production of toys synchronises with the Pora festival celebrated in almost all parts of the state, particularly the Chhatisgarh area. On the first day of the festival—the *amavasya* of Bhadrapad Masa—the tribals worship terracotta bulls along with the home deity. Tribals all over the state offer terracotta bulls, tigers, elephants and horses—sometimes with one or a pair of *matas* as riders—to the goddess whom they worship for wealth, health and prosperity, and for protection from evil spirits. One comes across many fine examples of terracotta figures clustered around trees close to the temples.

**Other Crafts.** Among the other tribal crafts of Madhya Pradesh mention may be made of the textile items: cotton coats, sleeveless jackets, skirts, *cholis*, decorated with *cowries* and generally used by the Maria and Muria women, veils, caps, bags, and so on. *Bajubands* (armbands) decorated with *cowries* and used during tribal dances in Bastar, are also common. Other festival items are painted masks and the *chikara*, a stringed musical item, used by the *pradhans*.

## Maharashtra

The erstwhile princes, through their patronage, ensured a prominent place to handicrafts in their palaces, encouraging their growth. Now most handicrafts in Maharashtra are managed by co-operative societies. The Co-operatives Department of the State Government provides financial assistance, technical guidance, and marketing facilities.

**Silk Zari.** A *paithani* sari, at one time a must for every Maharashtrian bride, derives its name from the village Paithan in Aurangabad District. *Paithani* has a distinct style of its own in silk, with exquisite gold ornamentation on the *pallu* and thrown across is interlooked with different colours in a manner somewhat similar to tapestry weaving, thereby creating the same effect on both sides. The motifs used include flowers, birds, and sometimes even mythological scenes. *Paithani* saris worn by the women of central India on special occasions, have behind them a glorious tradition which speaks as much for cultivated taste as for the weaver's imagination and skill.

Also produced at Paithan are silk borders composed of an elegant mixture of cotton and silk, with pretty floral and other designs, ingeniously looped with gold and silver thread during weaving.

**Himroo Textiles.** *Himroo*, a fascinating fabric from

Maharashtra, is an extra-weft, figured fabric with a solid ground of satin or twill, decorated with figurative motifs and manufactured ordinarily from cotton and viscose rayon yarn on a cotton ground. It is also woven from silk yarn and gold thread on a silk ground. Himroo is suitable for ladies evening coats, curtains and tapestry.

**Hand Embroidery.** Mirror-worked cushion covers, tea cosies, pillow covers, etc. are made in Maharashtra in sizeable quantity. The craft has been developed mostly by Sindhi women who came as refugees from Pakistan. The production units are mainly in and around Bombay, Jalgaon, Ahmednagar, Satara and Kolhapur. A Women's Co-operative Society at Pimpri near Poona also does traditional mirror embroidery work on bags, sofa covers, tablecloths, shawls, etc.

**Silver Jewellery.** Hupri, near Kolhapur, is foremost among the silver jewellery manufacturing centres in Maharashtra. It has about 400 production and auxiliary units, providing employment to 3,000 male regulars and to over 1,000 women who work at home in their leisure hours. A piece of land on the outskirts of the village is now being developed, where over 250 residence-cum-workshop units for Hupri jewellery will function.

The estimated annual production of Hupri is about Rs 15 crores. Anklets in different sizes and designs account for 90 per cent of the production. The other items produced are necklaces, earrings, armlets, hair pins, waist chains, rings and key chains, each of which bears the stamp of superb craftsmanship. Production can easily be diversified as the industry is quite resilient. The setting up of a gold-plating unit by a co-operative society, the Chandi Audyogik Sahakari Sangh Ltd., will provide a badly needed facility for effective gold-plating.

**Silverware.** This craft, centred as Nasik, originated during the last years of Maratha rule, nearly 200 years ago. Nasik being an important pilgrimage centre, craftsmen initially manufactured only ritual objects in silver, such as idols of gods, and *kumkum* boxes. With the growing demand, some attractive utility articles such as *paandans, gulabdans, attardans* and bowls and trays have been added to the list. In Kolhapur as well there are a few units making artistic silverware.

**Copperware.** Copperware is a traditional craft of Maharashtra, although oxidised copper art-ware is a recent innovation. The craft has also been taken up in a Ambernath, Thana, Kalyan and Nasik. Among the wide range of copper articles produced at these units are perforated chandeliers and lamp stands, ash-trays, glass holders, paper cutters, pin cushions and trays, which are popular at home and abroad.

**Brass.** Maharashtra, like many other parts of the country, makes beautiful brass vessels in traditional shapes. As a result of the efforts made by the Design Centre of the All India Handicrafts Board, items such as decorative door handles, key chains, cuff-links and moulded figures of Trimurti (the Hindu trinity—Shiva, Vishnu and Brahma) are now being made, mostly for the tourist and export markets. *Gauri* heads made especially for the local market have been mentioned elsewhere.

**Bidri-ware.** The art of *bidri*—silver inlay on a metal alloy—flourished and reached perfection under the patronage of the Bahamani and Baridi dynasties. Bidar in Karnataka is the original home of this craft. A few *bidri* craftsmen migrated from Bidar to Aurangabad many years ago and there are now three production units here employing 30 artisans. They produce decorative wall plaques, figures, plates, powder boxes, ash-trays, paper cutters, rings, bangles, brooches, cuff-links etc.

**Leather Craft.** Kolhapur is famous for its leather craft, particularly its finely designed and crafted chappals or sandals, that provides employment for 700 to 800 families. A range of traditional designs employing methods of tooling, fine thonging and plaiting on the uppers is used. The *chappals* are open-cut and most comfortable, and very popular the world over. Efforts are being made to adapt these fine techniques to interestingly styled leather accessories.

**Lacquerware.** The lacquerware of Sawantwadi, (once a princely state) is a traditional craft, and special mention may be made of imitation fruits, vegetables, etc. manufactured from a light wood known as *pangara*. Sawantwadi has also been famous for *ganjifa* circular playing cards, with pictures based on mythological subjects, especially the ten *avataras* of Vishnu. At present, there are eight units engaged in the manufacture of lacquerware items and wooden imitation fruits in Sawantwadi, providing employment to about 60 artisans, with an annual production of about Rs 6 lakhs.

**Cane and Bamboo.** Maharashtra is well-known for its cane craft. Co-operatives of cane and bamboo workers have been formed in Poona and Bombay and these make lounge chairs and certain decorative articles from cane and bamboo. Plastic cane, white and coloured, is also used for caning chair seats, backs and tabletops, although real cane, of course, has a distinction of its own. Bamboo baskets are made in a number of places in Kolhapur district—Bawada, Ajara, Gargoti and Shaniwar Peth.

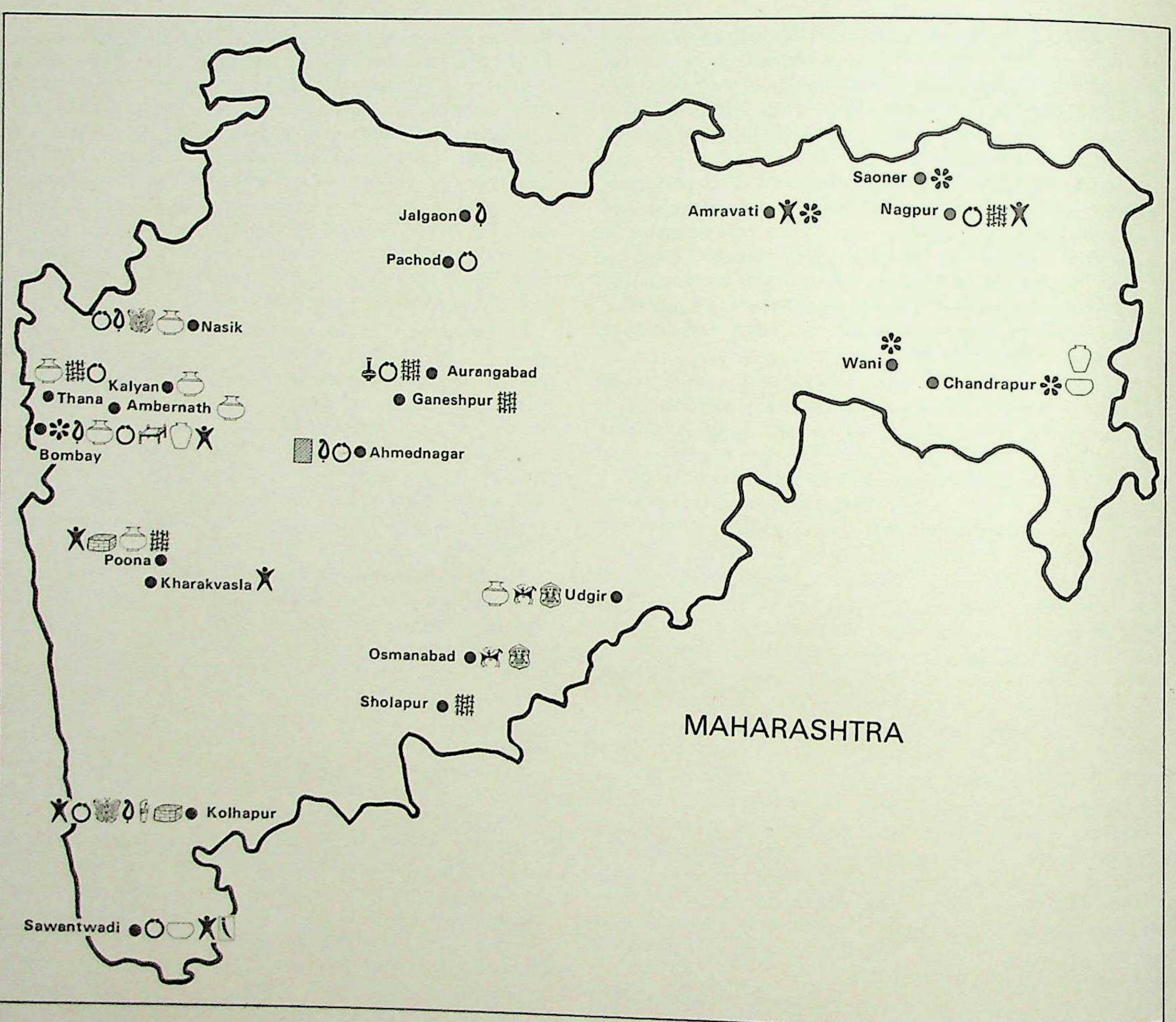
**Stone Bead Necklaces.** Agate is available in abundance in the hill tracts of Ajanta and Ellora, and a variety of necklaces are manufactured at Pachod in Aurangabad district.

**Pottery.** Two pottery units, one at Dharavi in Bombay and the other at Bhadravati in Chandrapur district, are concentrating on artistic pottery on co-operative lines. These units manufacture a large variety of painted and truly elegant black pottery. Hand painted glazed tiles are another item of artistic pottery which have developed in Bombay with an annual production of about Rs 10 lakhs.

**Sisal Work.** Attractive and colourful shopping bags, ladies purses, mats, etc. made from sisal are some of the important articles manufactured at Ahmednagar. Fibre products are also made, especially by some women's organisations in Sawantwadi, Poona and Bombay.

**Wall Hangings.** An item of incresasing potential, these are becoming quite popular, especially with foreigners. Three units produce cotton handloomed wall hangings in Sholapur.

**Cloth Dolls and Toys.** The craft of making cloth dolls was introduced in Maharashtra after Independence. A good number of women have been trained in this craft, and at present the craft is pursued in Bombay, Poona, Kharakasla, Kolhapur, Amravati and Nagpur. Cloth dolls, especially Indian character dolls, have a good potential as an exportable commodity and one Women's Co-operative Society—Mahila Sahakari Udyog Mandir Ltd. at Kharakvasla near Poona has been exporting a part of its production in dolls. Some private exporters from Bombay have also developed the export of dolls.


Saoner
Amravati
Nagpur
Jalgaon
Pachod
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Thana
Ambernath
Aurangabad
Ganeshpur
Wani
Chandrapur
Bombay
Ahmednagar
Poona
Kharakvasla
Udgir
Osmanabad
Sholapur
MAHARASHTRA
Kolhapur
Sawantwadi

**Musical Instruments.** Miraj is one of the chief centres for the manufacture of musical string instruments such as the *tanpura, sitar, dilruba, sarangi, bhajani veena* and *ektal*, in Maharashtra. The musical instruments of Miraj are in demand in all parts of India, and in some foreign countries as well.

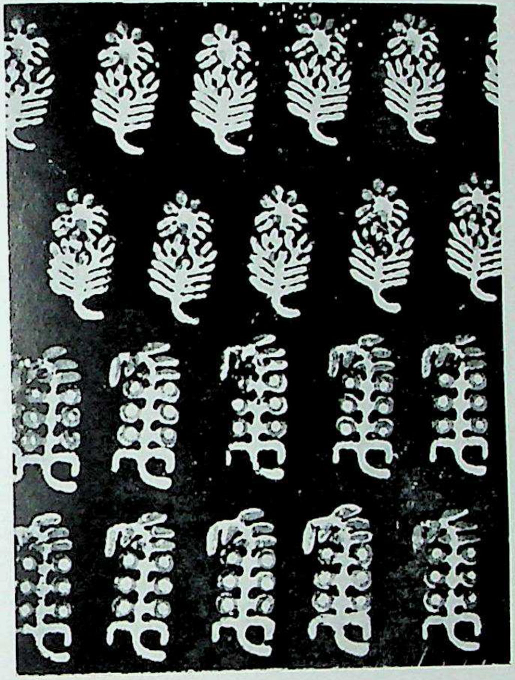
**Gauri Heads and Folk Paintings.** Gauri Puja is an important Hindu festival and is celebrated in all parts of Maharashtra. Decorative Gauri heads in traditional style made from pure brass are manufactured at Poona.

Other types of Gauri heads, folk painting on wood and locally made papier-mâché are manufactured at Udgir in Osmanabad District.

**Worli Folk Art.** The recent discovery of Worli folk art has laid bare a rich tradition. The Worlis are tribals in the hinterland of Maharashtra, living on the fringes of the forests of Dahanu, in simple dwellings of clay and reed plastered with cowdung. They are engaged in marginal agriculture or as forest labour.

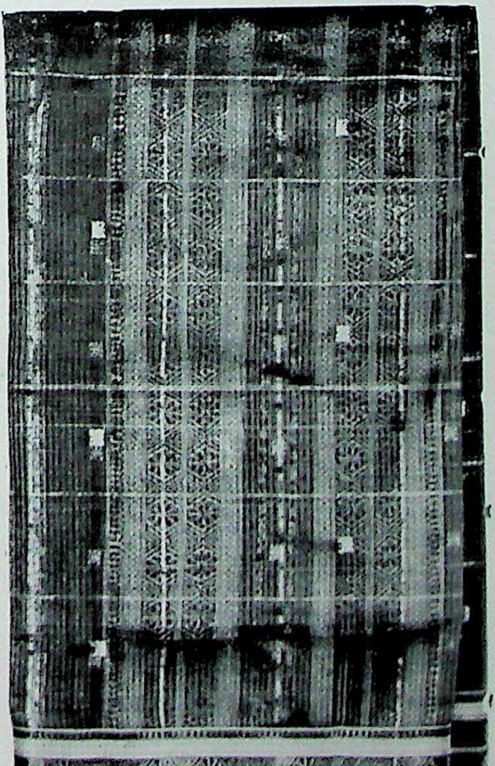
At harvest time and at weddings and births, their homes are decorated with a vocabulary of patterns. This is the tradition which gave birth to Warli painting. The mud walls are first prepared by being cleared and smeared with a paste of cowdung. When this dries a coating of *gheroo* or red mud is added to give body and texture to the background. Pounded rice mixed with milk and water and red *sindur* are the paints applied with a brush made from the twigs of trees.

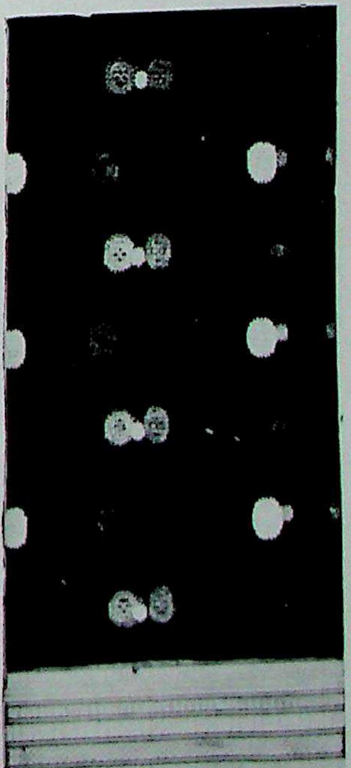
Gods in their beneficient moods, man in his humility, joy and happiness, the forest, trees and fields, huts and implements, and the general environment form the subjects of the votive pictographs which the warlis paint, asking for continued benevolence.



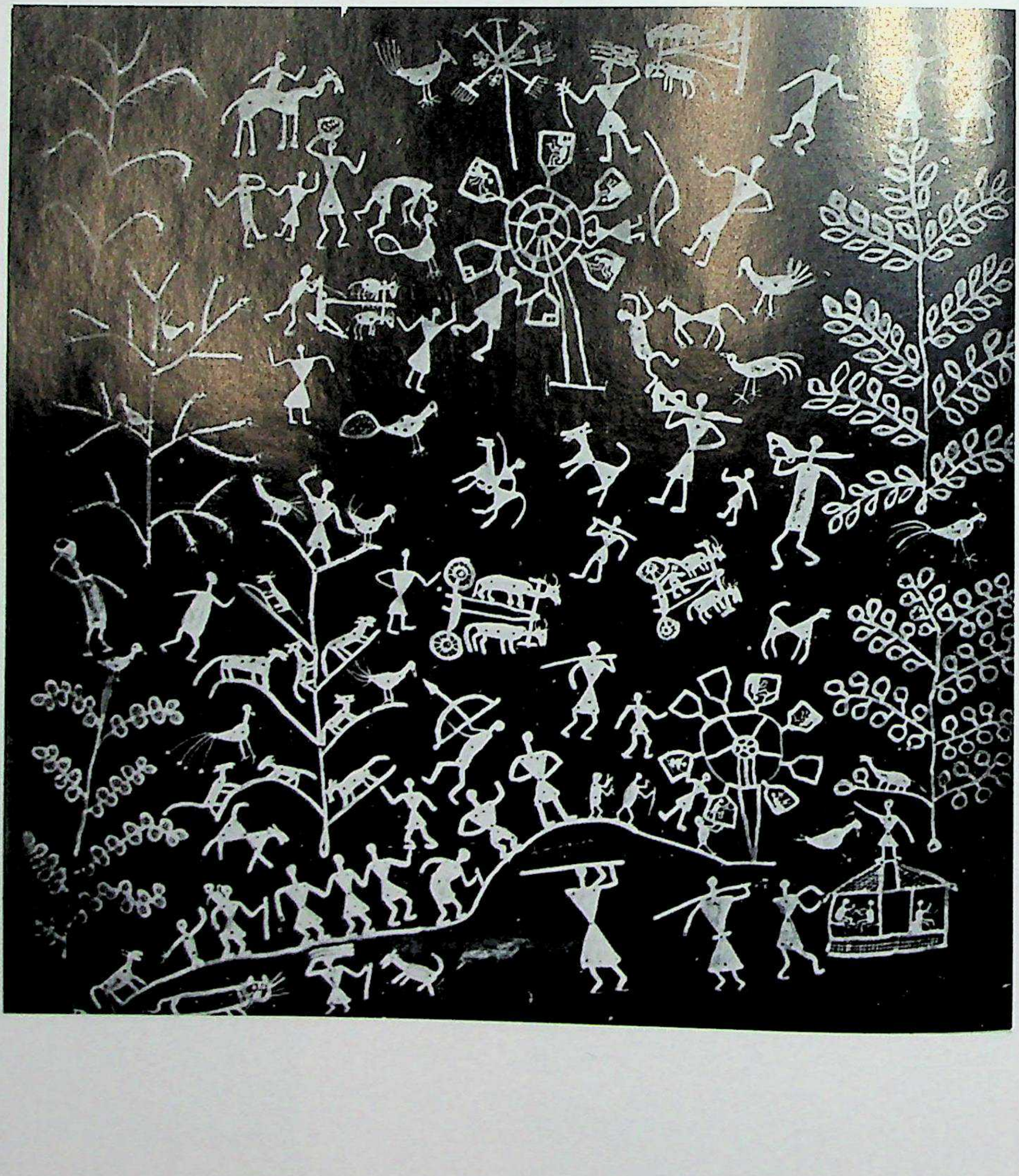
*Left*. Printed fabric from Javad. Madhya Pradesh.

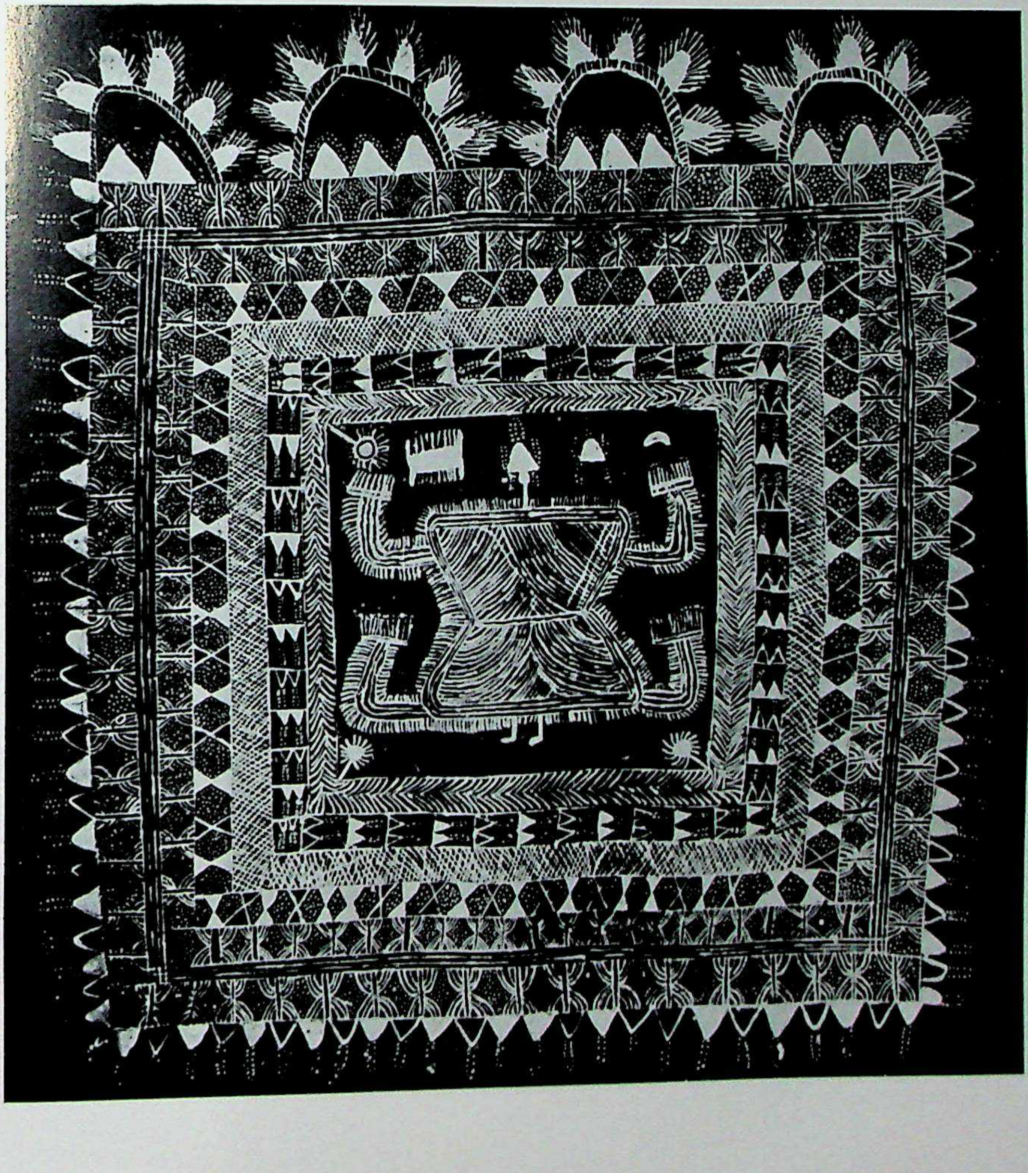
*Below*. Cotton *chanderi* (*left*) and Maheswari sarees. Madhya Pradesh.

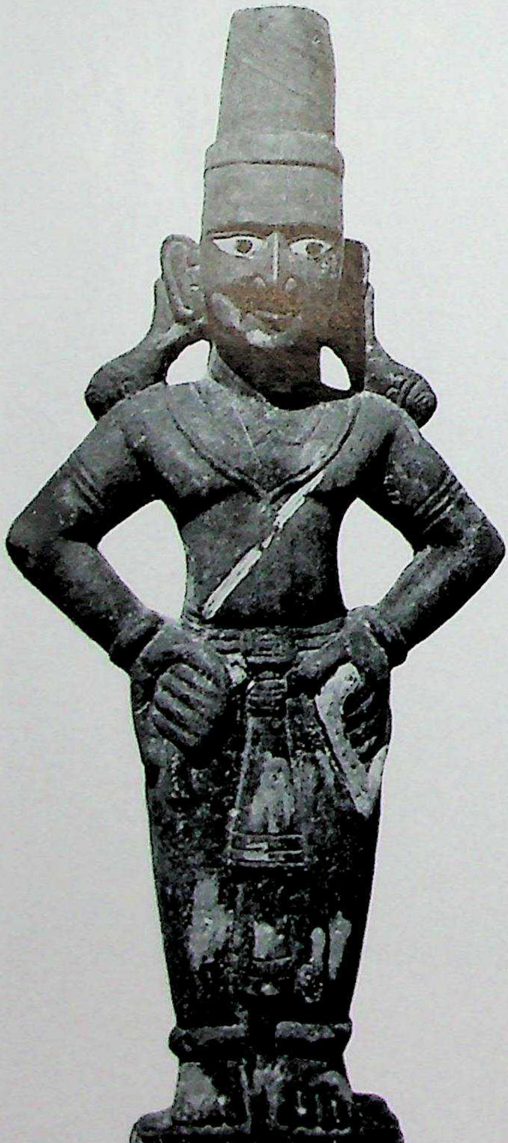




Warli folk paintings on coloured paper. Maharashtra.



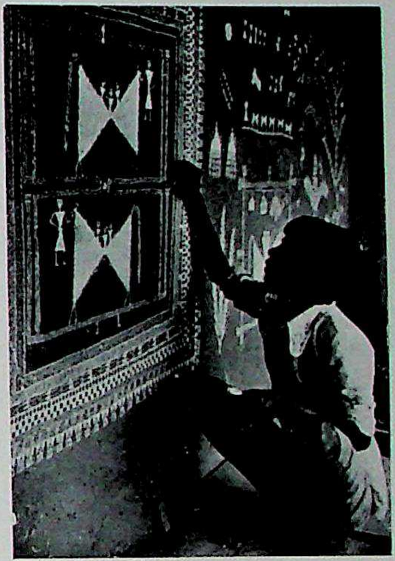


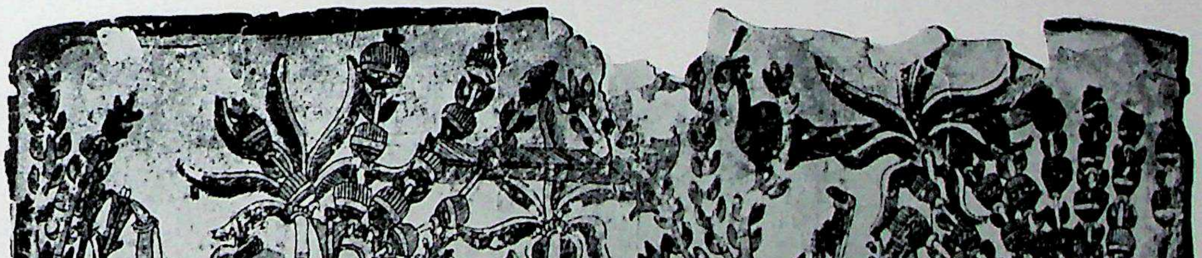


*Left.* Diety in stone. Maharashtra.

*Facing page.* Warli folk painter at work on a wall. Maharashtra.

Paithan folk painting showing Ram leaving for his exile in the forest. Maharashtra.

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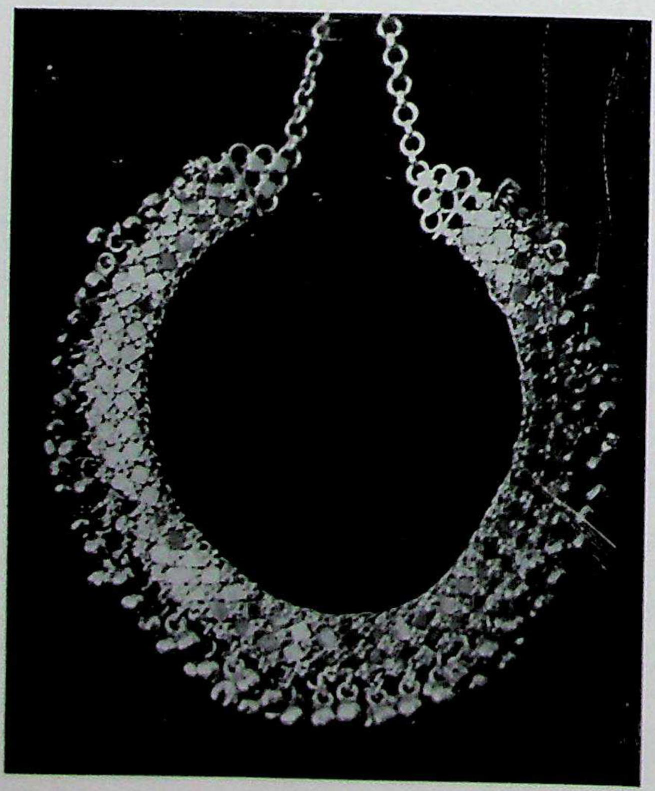
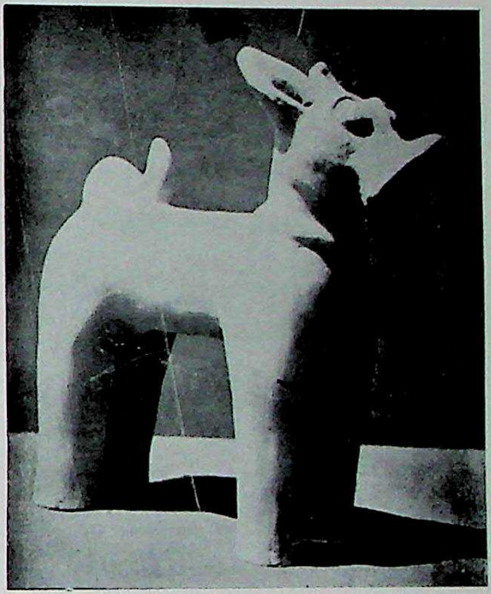
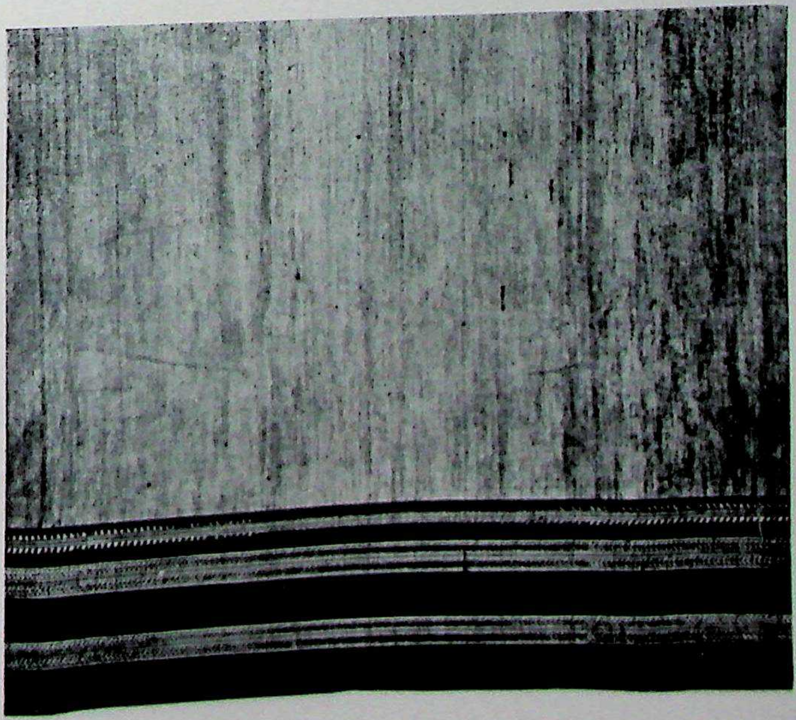


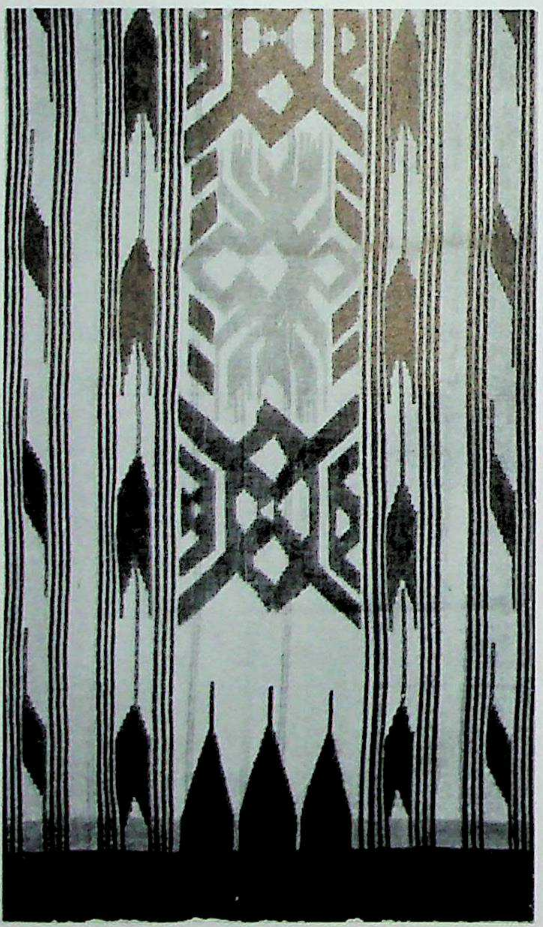
*Above.* Tribal amulets in silver. Maharashtra.
*Left.* Silver necklace from Hupri. Maharashtra.

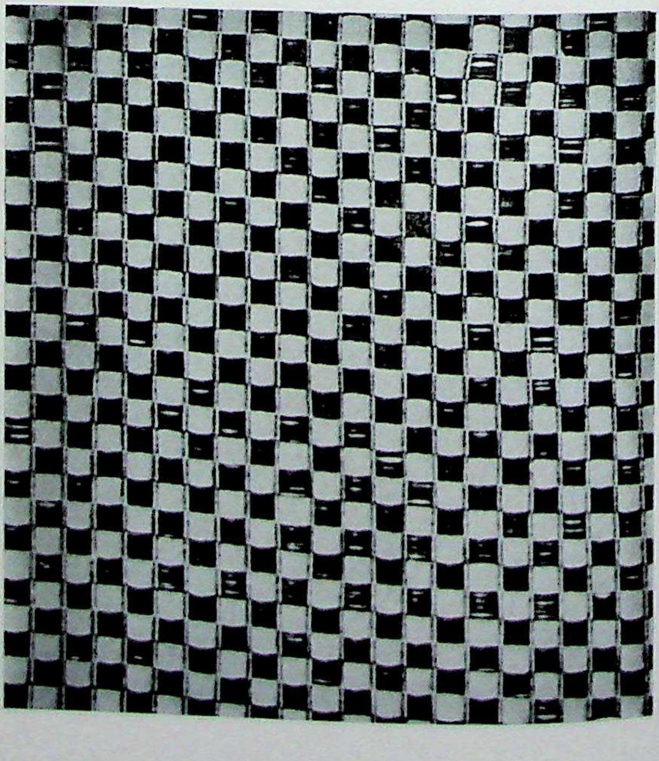
*Facing* page. Dog in terracotta. Maharashtra.
Detail of a traditional Maharashtrian cotton saree.





Detail of a cotton saree, and (*bottom*) *lasingphee*, a quilted cotton drape. Manipur.





These paintings have recently been rendered on paper to approximate the original textures as closely as possible. They have been shown in exhibitions in India and abroad, and have won high acclaim. Specimens of this new art-craft are available to buyers from the Handicrafts & Handlooms Export Corporation of India, the Central Cottage Industries Emporium and the Maharashtra Emporium.

# Manipur

Manipur, the home of Rasleela and Manipuri dance, has contributed to the richness and variety of Indian culture with its peculiar blend of tribal traditions and Vaishnavism. Of the numerous colourful handicrafts of Manipur, special mention may be made of their textiles with tribal designs in vigorous colours, traditional dolls of straw and clay, jewellery, strong bell metal bowls, cane and bamboo, and mats made with spongy reeds.

**Handloom Weaving.** Tribal textiles are woven on a loin loom, a type of back strap loom commonly used by hill people. The warp of manageable length and breadth is prepared and fastened at one end, generally to the wall of a house or two fixed poles, while the other is tied to the waist of the weaver with a cotton or leather belt. Sometimes the belt is woven out of cane or bamboo.

Handloom weaving is the most important craft of the state. Every girl knows how to weave and is given a loom as part of her dowry. It is estimated that handloom products worth Rs 75 lakhs are produced annually, of which 30 per cent go outside the State. In Imphal town and the neighbouring villages weaving is mostly done on fly-shuttle looms. The *lasingphee* (quilted cotton material) produced in Manipur and used as a covering in winter would do well in a new range of designs.

The tribals in the state, who number slightly more than 1,00,000, are all agriculturists. Weaving is a common craft practised by almost every housewife. The Tang Khuls, Kukis and Kabuis are known for their artistically woven shawls and wrappers. The fine-warp striped *phaneks* woven on loin looms in the valley are beautiful examples of traditional craft. Vegetable dyes are still used for part of the dyeing; for instance, the juice of the wild indigo is used to obtain a black or dark blue dye, while green and yellow are produced from the bark of jungle trees.

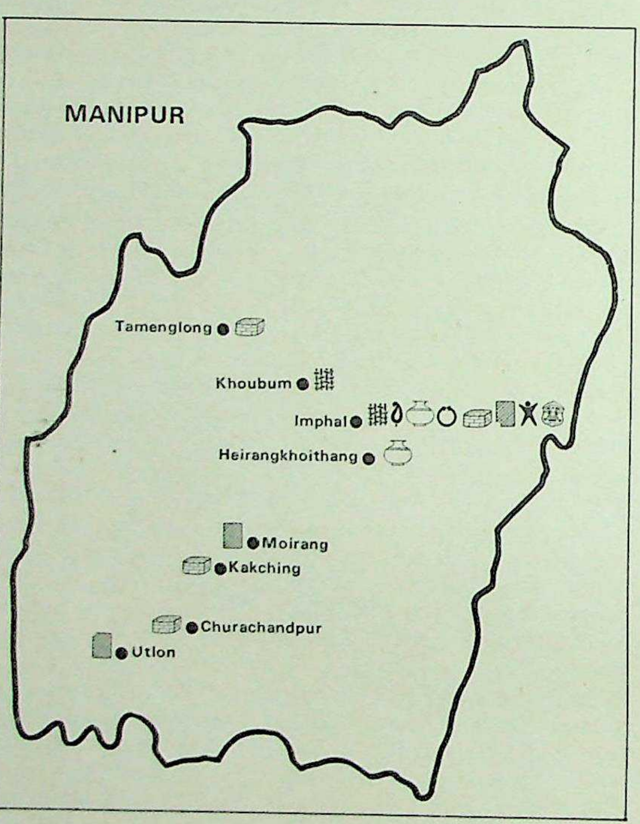
The areas around Imphal have a tradition of weaving which reveals the influence of a sophisticated culture. The neighbouring tribal Nagas have bold distinctive patterns of bands and stripes. *Morangfi* saris woven in white or soft colours carry a *mandir shikhara* (temple top) on the border with dotted patterns on the body. There is a belief that this pattern was created by the goddess Morangfi herself. The *idkli*, though called a bottle design, is actually a copy of a loom accessory. It is very popular and widely used on shoulder bags and bedcovers with flowered designs. Then there are figured designs on borders resembling *jamdani*, with horses, swords and spears for use in rituals. *Shamilami* is a combination of weaving and embroidery, once considered a status symbol. The *maibung* is said to be a copy of a natural design, resembling the grains of wood as revealed when it is chopped clean. *Hijamayak*, which is a boat form, has a restricted use as it is associated with death ceremonies. People wear a variety of shawls, and have adopted a number of patterns from tribal designs for weaving bedcovers, stoles and table cloths.

**Embroidery.** Manipur has only one style of embroidery with practically no variety in stitches, so overwhelmed does this region seem by its rich weaves. This embroidery is done on the border of the *phanek* (a multicoloured piece of cloth worn by Manipuri women) in a dark matching shade with untwisted silk thread, the colour usually being dark red, plum or chocolate. It is so finely made and evenly formed that it seems to be part of the weave and is often taken as such. The *phanek* is sometimes a plain fabric in a dark shade or with plain stripes in three colours, so that this embroidery is the only adornment it has. But in its restraint lie its charm and dignity.

The most significant design in Manipuri embroidery is the *akoybi*. The colours used in the design are two shades of red with a little black and just a touch of white. Among other embroidered designs, mention may be made of the animal motifs seen on the black shawls which are called Angami Naga shawls.

**Cane and Bamboo.** Manipur is also well known for its beautiful baskets made by the tribals for their own use. Intricate patterns with dyed bamboo are worked on these baskets. A special feature of Manipuri basketware is the variety of bamboo fish traps which are so exquisitely crafted as to be almost sculptural. Another variety of baskets, the *chengbon*, have a domed lid made of bamboo. These have a square body of checks and squares in black and white, and rest on four prominent legs, and are used for storing clothes. Excellent reed mats and cushions are also woven in Manipur. Known locally as *kounaphak* they are made in the sizes, 22"x30" and 18"x18" respectively. Another type of double-weave mat known as *phak* is also woven in the state. These, as well as the mats and baskets, are in great demand outside Manipur.

**Bell Metal.** Bell metal, locally known as *senjeng*, is an important metal, not only for the manufacture of household utensils but for other objects of art as well. One particular item—the Sengabetel container—is specially popular. Among other important items mention may be made of the Krishna Kanti dish in the shape of a large bowl, with a broad encircling rim at the neck, resting on a small pedestal. Old references date the bell metal craft of Manipur to the late 17th or early 18th century. It is still a cottage industry and is virtually confined to two areas of the valley, viz. Heirangkhoithong (at Chinga Makha) and Aheibam Leikai (at Khongnang Pheidekpi). Both are about four miles south of Imphal and are three miles apart. There are about 300 households engaged in this craft, all expert in the moulding and casting of brass, copper, bronze and bell metal. The craftsmen in the two villages produce plain metal bowls as well those with surface decoration, which are in great demand. One craftsman was the receipient of the National the



Award (1977) for his outstanding work.

The products of the Manipur bell metal industry derive much of their aesthetic vitality from the ancient lost wax hollow casting technique by which they are made. The possibility of exploring foreign markets for these products has not yet been fully studied.

**Toys and Dolls.** Beautiful dolls and toys of straw and clay are also made in Manipur. The most popular among them are representations of Lord Krishna, local deities and dancing firures. These dolls are delicately modelled and decorated. About 30 craftsmen are engaged in this craft.

**Jewellery.** Manipur is also known for its gold and gold-plated jewellery. Beautifully designed old jewellery displayed in the state museum is being reproduced in silver.

**Silk.** A big project to develop *tassar* silk is under way in Manipur. With the weaving skill available in this area, a variety of *tassar* fabrics could be woven in quantity, as expansion of *tassar* yarn production takes place. The Weavers Service Centre of the All India Handloom Board, located at Imphal, has already done commendable experimental work in this direction.

# Meghalaya

Although a small state, comprising five districts, Meghalaya has historic, geographic and strategic significance. It is the homeland of three ancient hill communities, the Khasis, Jaintias and Garos, and is a land of considerable natural beauty, thickly forested and dotted with numerous rivers and brooks.

The important crafts of the Khasi and Jaintia districts are artistic weaving, wood carving and cane and bamboo work. Carpet and silk weaving, and the making of musical instruments, jewellery, and pineapple fibre articles are among its minor crafts.

Shillong, the capital of Meghalaya, is the centre for a number of crafts and also provides marketing facilities for them. A unit at Happy Valley is engaged in wood carving, the main items of production being models of the rhinoceros in wood, Rs 25,000 worth of which are made annually. A production unit in the Golden Estate in Shillong makes cane hats. A single craftsman, helped by members of his family, and working part-time, produces hats worth about Rs 3,000 annually.

The butterfly craft of Shillong in its present form is of comparatively recent origin. Crusted butterflies are mounted on wall plaques of different sizes. The proprietor of the unit—Wankhar & Co—learnt the craft from a British Officer stationed in Shillong in 1938. The unit provides employment to 10 workers and produces 150 wall plaques every month at an average price of Rs 10 per piece.

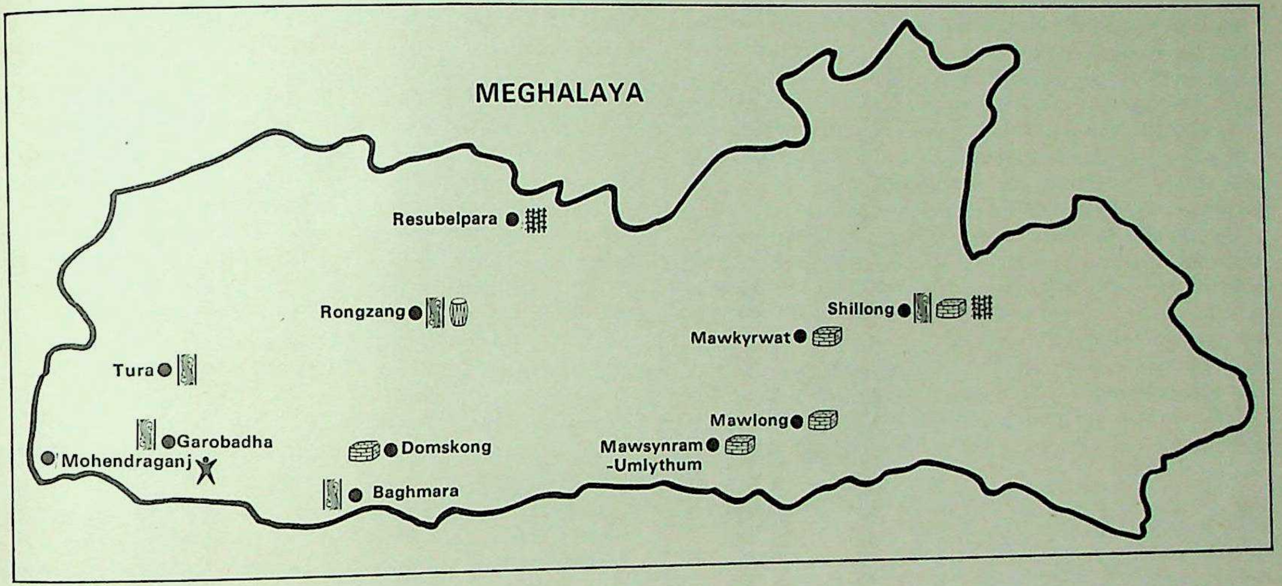
Mention may also be made of a young entrepreneur who started a unit for artistic wood and bamboo work in 1973, employing 6 workers. Jayanta Fine Arts, a registered society, trains as well as produces articles in batik, toys and dolls, and cloth paintings in small measure.

Mizo girls in Shillong, organized into 9 co-operative societies with about 30 members, do artistic weaving on loin looms. *Pitani*, a popular garment used for wedding and other festivals, is one of the main items woven by them.

**Cane and Bamboo Craft.** This craft occupies an important place in the economy of the state, next only to agriculture. The artisans are mostly Khasis and they attend to the craft when free from agriculture. The products are mostly of two types, namely (*i*) articles required for day to day use and of medium quality, more suited to local requirements; and (*ii*) articles of finer quality, both decorative and functional, to meet the requirements and tastes of more sophisticated markets. Articles such as baskets (locally known as *khok)* mats, *moorahs*, and Khasi umbrellas (locally known as *kurup*) are made in light and medium qualities. The important centres of production in the Mowsynram area are Umlythum, Mawkaphon, Domskong, Jympiad, Kenbah and Kenmynsaw. The total production of cane and bamboo articles in this area is estimated at about Rs 4 lakhs annually, sold generally in local market places.

In Mawkyrwat Block, about 200 persons engage in cane and bamboo work and of their total production of about Rs 1.50 lakhs per year, the share of *moorahs*—the principal item of production—is about Rs 1.20 lakhs.

Mawlong, Mustoh and Sokhymphor are the three centres known for the production of fine cane and bamboo articles.



There is a Women's Welfare Association in Mustoh with 50 members, and a Cane and Bamboo Co-operative Society with 12 members at Sokhymphor, engaged in this work.

**Carpet Weaving.** The only centre in Meghalaya where carpet weaving is carried on is the village Sohbar, where the Sri Ramakrishna Mission has set up a training institute in various crafts for boys and girls. Carpet weaving is done here on shuttle-pattern looms, the weft of handspun wool in various shades being used to give a multicoloured effect to the finished product.

**Musical Instruments.** Tribals are well known for their love of music and dance. In addition to their own musical instruments—*dhak, kara, shehnai, turi* or brass trumpet and *ron singha* (battle horn), they now make guitars as well. A guitar making unit at Sohryngkham produces guitars worth about Rs 6,000 annually.

**Pineapple Fibre Articles.** Pineapple is abundant in Meghalaya. Fibre from its leaves is utilised for making various types of nets. The most important centre for this craft is Tynrong, where about 100 women are engaged, part-time, in net weaving. These are used mainly for carrying fish and other small articles. A few bags and purses are also made, and the annual production of pineapple fibre articles is estimated at Rs 50,000. This craft offers vast possibilities for development, provided the right type of know-how and machinery are made available.

**Silk Weaving.** The important centre for weaving *endi* silk is Sonidan, a village of about 60 bamboo huts. Besides Sonidan, *endi* silk weaving is carried out by some local women in Marngar, Umden, Mawhati, Umsiang, Amdubighat, Aradonga, Mallangkona, etc. Moreover, the production of *jainsen* (typical Meghalaya women's wear) with local mulberry silk has also been introduced recently by the Government Handloom Training-cum-Production Centre Gavikhana, in Shillong. Silk weaving has also been introduced by the Department of Sericulture in places like Rongram, Tura, Garobadha, Resubelpara and Dilma, with a view to train local weavers for production on commercial lines. The *endi* silk produced here is famous for its texture and durability.

## Garo Hills

The popular handicrafts of the Garo Hill districts are artistic weaving, cane and bamboo work including poker work (in which designs are burnt into the bamboo with a red-hot pointed rod), wood carving, jewellery, and the making of clay toys and dolls and musical instruments.

**Artistic Textile Weaving.** Weaving is the traditional occupation of Garo women and is currently pursued by almost every family. In the two Garo Hill districts alone there are about 60 weaving societies with over 1200 members on their rolls. The production of cotton textile items is by and large restricted to *dakmanda*, worn from the waist to a little below the knee. The Garos also weave shirting, bedcovers, bedsheets, and table cloths. It is estimated that items worth about Rs 10 lakhs are produced annually in these districts.

**Cane and Bamboo.** The production in this craft is mostly of basic *khoks* or *thugis, moorahs*, mats, etc. Artistic baskets, locally known as *meghum khoks*, are also made. This type of basket is used by the tribals to store valuable items, including clothes. A mixture of creosite oil is applied on the baskets to make them pest-proof. These are made in various shapes and sizes, the price varying from Rs 10 to Rs 50 each. There are about 50 families engaged in this craft providing employment to 250 artisans on a part-time basis, with an annual production of about Rs 2 lakhs.

**Wood Carving.** A limited amount of wood carving is done in the Garo Hills; there are five units, one each at Tura, Baghmara, Garobadha, Zik-zak and Rongzang. They manufacture mainly toys, human figures, animals and birds and the production is estimated at about Rs 7,000 annually.

**Clay Toys and Dolls.** A number of pottery units in the Garo Hills are engaged in the production of clay utensils; these occasionally produce toys and dolls as well, particularly at the time of various festivals and religious functions in the area.

**Musical Instruments.** The main items produced are the guitar and violin, which are in demand locally. A co-operative in Rongzang has taken up the manufacture of musical instruments among other handicraft items.

**Ornaments.** Mention must be made of the exquisitely beautiful ornaments of gold, silver and gilted silver, beads which form part of Meghalaya's rich dancing costumes. Many of these ornaments and headgear are decorated with diamond like crystals of metal. Amulets, bracelets, necklaces and ankle-bells are manufactured locally and deftly by artisans scattered throughout the state. The Khasis are fond of jewellery, and the women are specially partial to gold coral bead necklaces. The gold bead is not solid but a hallow sphere filled with lac.

## Nagaland

Situated in the north-eastern part of the country, Nagaland is an important part of the colourful culture of India. It is comprised mainly of a long narrow strip of hills running more or less parallel, on the south, to the left bank of the river Brahmaputra. These hills and ridges descend in gentle slopes, the altitude varying from 900 to over 3000 metre. The population is mainly tribal, consisting of fourteen major tribes. According to a recent estimate the total number of craftsmen engaged in different crafts in Nagaland is approximately 33,000, of which about 32,000 are engaged in different types of weaving, producing goods worth about Rs. 1,75,00,000 annually.

Vigour and beauty characterise the weaving, basketry, wood-work and jewellery of the region. Although plastics and other metals have found their way into the land because of improved communication and exposure to the technological innovations of the twentieth century, the last few years have witnessed a remarkable revival of Naga crafts, made from traditional materials like shell and bead, birds' wings and flowers.

**Weaving.** The looms used are mostly narrow loin looms, though other types are gradually being introduced. Technically, Naga loom consists of a simple back-strap with a continuous horizontal warp consisting of six sticks serving as the warp beam, lease rod, heald stick, beating sword and extra warp beam. The Naga shawl is the most important part of their dress. The weaving is done mostly with cotton and staple fibre though some wool is used.

Each tribe has its own patterns, with simple, clean lines, stripes, squares and bands being the most traditional design motifs. Unlike other clothes, the famous Ao decorative warrior shawl, *tsungko-tepsu*, has a white woven band stitched along the centre of the shawl and is woven over with figures of elephants, tiger, *mithun*, cocks and circles, representing human heads. A rich and brave man's acquisitions and achievements are picturised on it.

Naga shawls vary from simple white to elaborately designed ones with characteristically symbo [illegible]. The same is true for the skirts in which mainly [illegible] used. Although, in the main, Naga fabrics remain their original attractive patterns, yet external influences on colour and design are also evident. Recently, contemporary items such as neckties, table mats and bags with various designs have been added. The technique of dyeing in indigenous colours still continues in a small way, but needs to be researched into and preserved.

The Government Weaving Training-cum-Production Centre at Dimapur produces shawls on loin looms and other fabrics on flyshuttle looms. Loin loom products are mainly traditional shawls, though woven with a rayon weft. Some non-traditional items such as tea cosies, sling bags, and wall hangings are also woven, though often the patterns are quite alien.

**Basketry.** While women weave, only men and boys make baskets. Baskets all over Nagaland are usually woven in a checker and twill or open-work pattern, in various shapes and sizes. Conical carrying baskets, *akhi and akha*, are common, and every household possesses several flat-bottomed big baskets for storing grain. They also have flattened cylindrical baskets in twill pattern into which rice-beer is strained. These baskets are so closely woven as to be practically water-tight. Chakhesang and Angami Naga carrying baskets are specially well-known. The baskets used by Chang women to carry balls of thread while knitting are also beautiful. Konyak baskets are decorated with figures and hair.

The demand for baskets from Nagaland has increased significantly after being exhibited in Delhi and abroad by the All India Handicrafts Board. Organised production of these baskets in cottage industry units can add to the earnings of the local inhabitants and earn foreign exchange for the country.

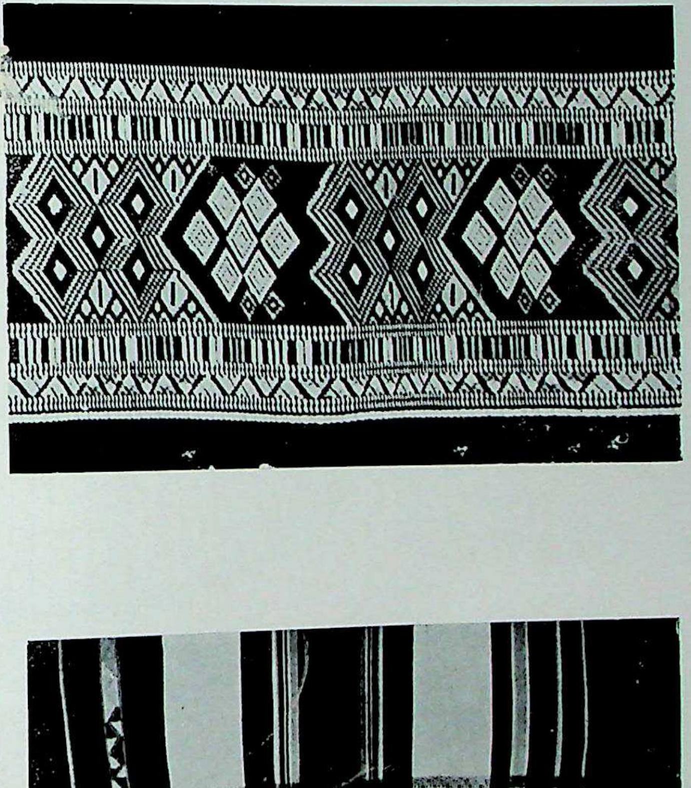
Apart from baskets, the Nagas make mats, shields, and different kinds of hats from bamboo. They also make attractive *chungas* or drinking cups; mugs made of bamboo with pokerwork are among the craft items that display commendable indigenous skill. Necklets, and armlets are also made of cane.

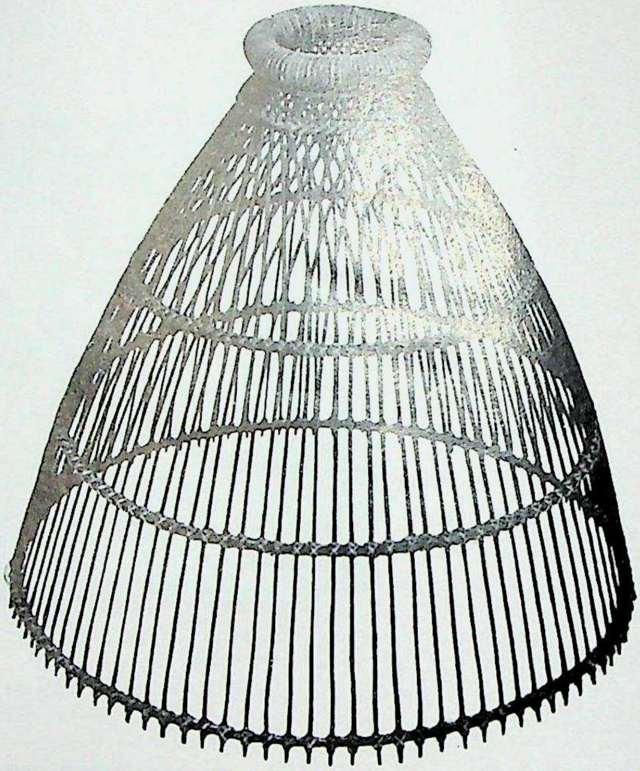
**Wood-work.** A great part of the art of Naga wood carving is associated with religious beliefs and practices. The carving, done by elderly men, is generally of human heads, tigers, elephants, hornbills, pythons and *mithun*, with which the pillars and beams of the *morung* (a sort of village dormitory) are adorned, and it is executed in high relief. Carving in low relief is also done, and the wood generally used is locally called *rumisang*. Wooden platters are also a Naga speciality. There are 12 units engaged in this craft, making wooden cups and platters. Utensils, dishes, pipes for smoking and musical instruments are also made of wood. Konyak wood carvings of male and female figures are noted for their strength and simplicity.

**Pottery.** Like weaving, pot-making is exclusively a women's craft. Nagas make earthen pots by hand without the use of a wheel. Plain, round cooking pots with flattened, out-turned rims are made in various villages.

**Jewellery.** The ornaments used by Naga women are simple

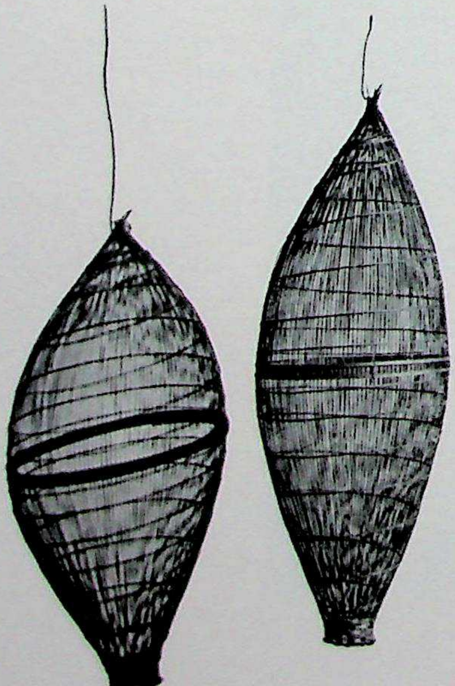
Detail of woven cotton shawls. Manipur.

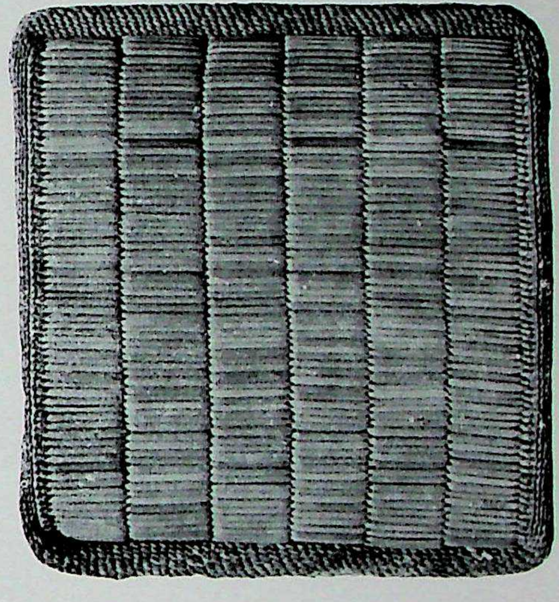




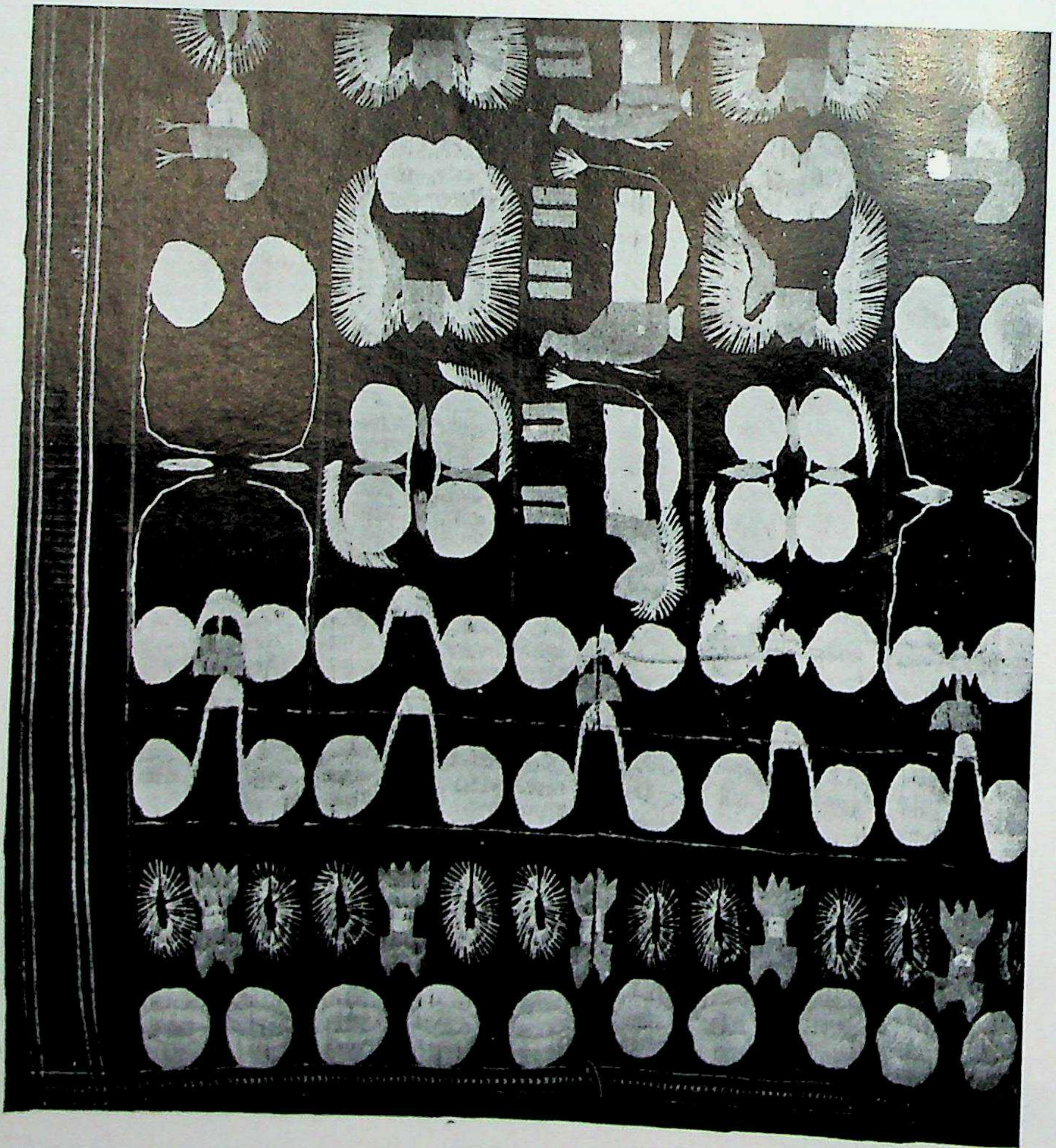
Manipur is noted for its fine bamboo work. Shown on this page are fish traps made from split bamboo and used in shallow water.

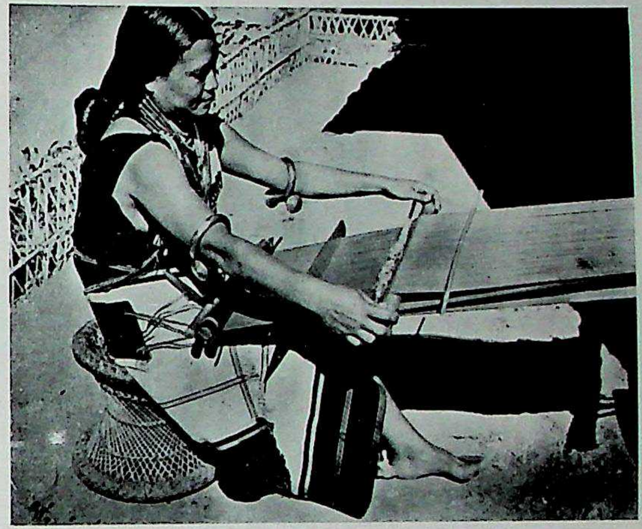
*Facing page.* A reed cushion, a bamboo basket, and a woman making a reed cushion.

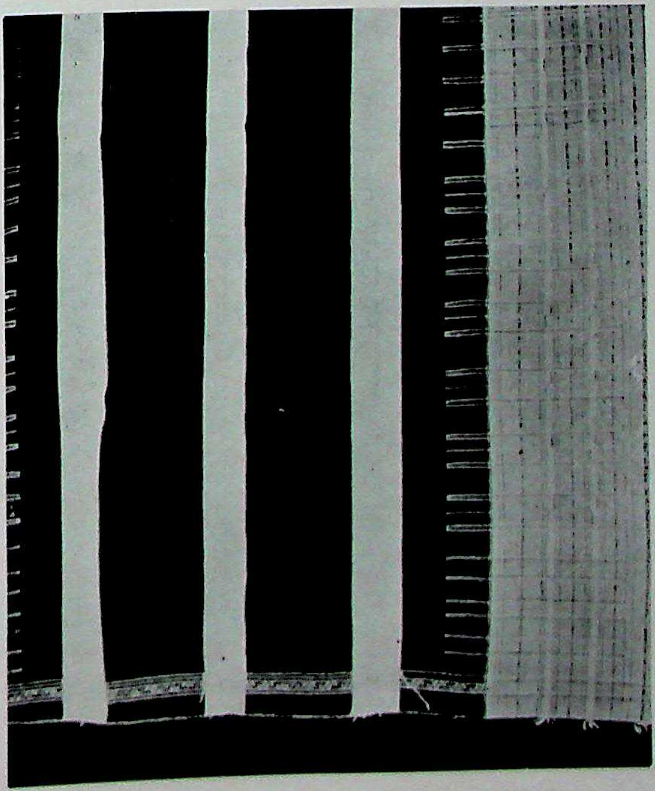




*Below*. Detail of a cotton *chaddar*. Manipur.



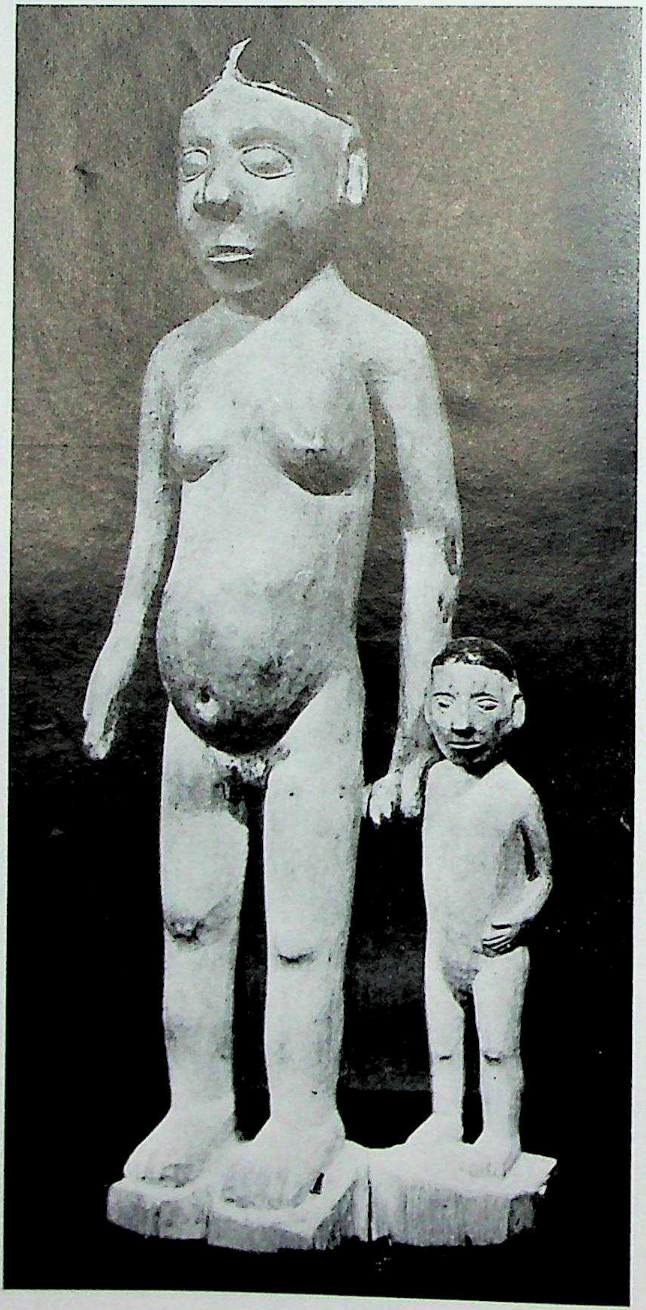




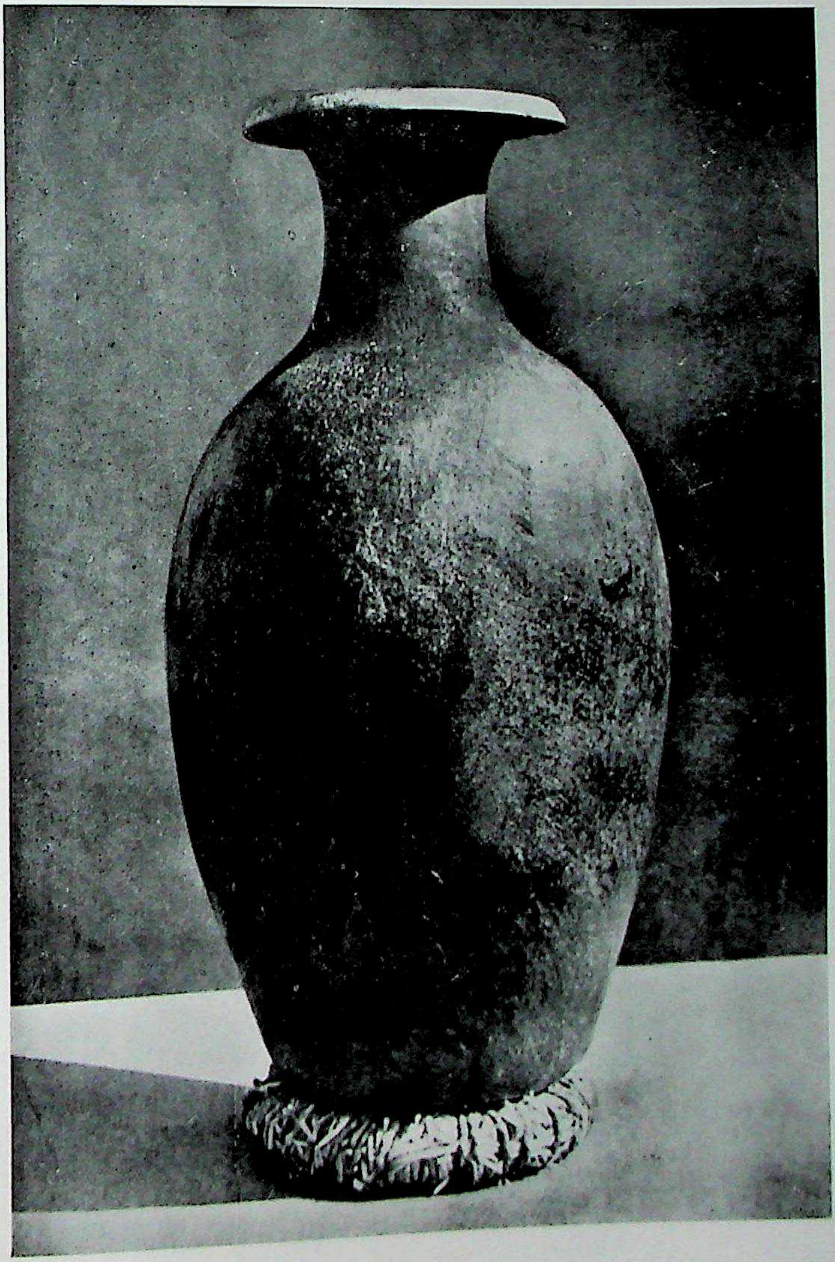
Woman weaving at a loin loom. Nagaland.

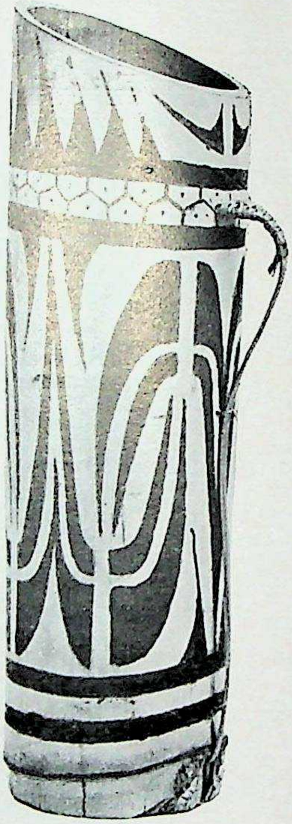
Detail of woollen shawl. Nagaland.

Wooden figures. Nagaland.



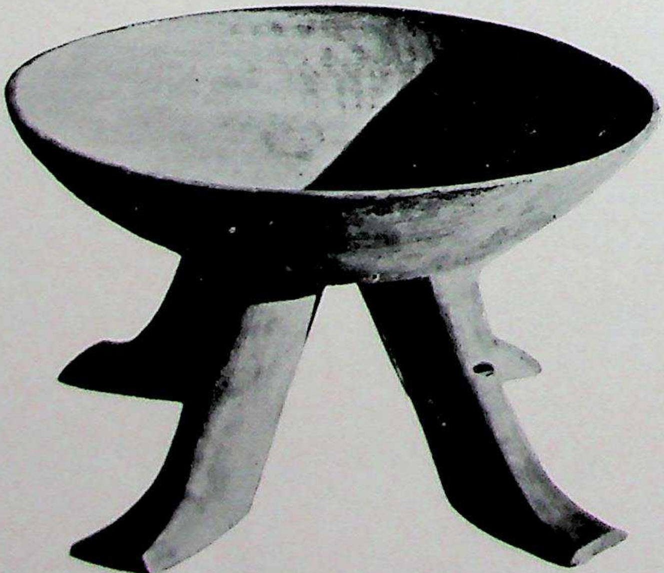
Hand-beaten earthen pot. Nagaland.

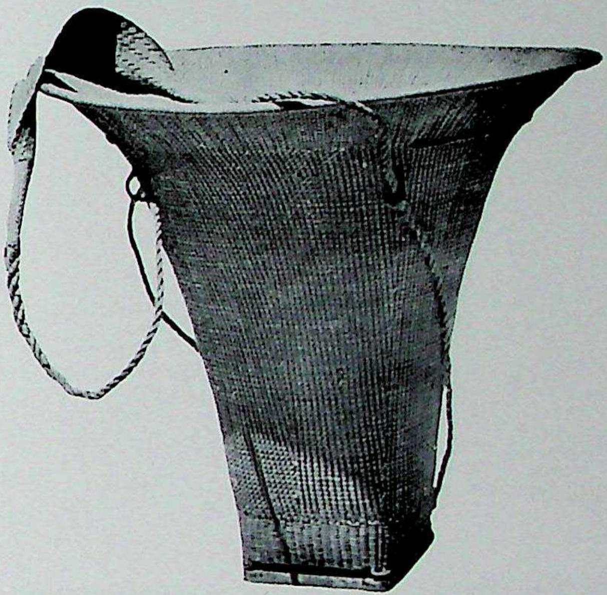


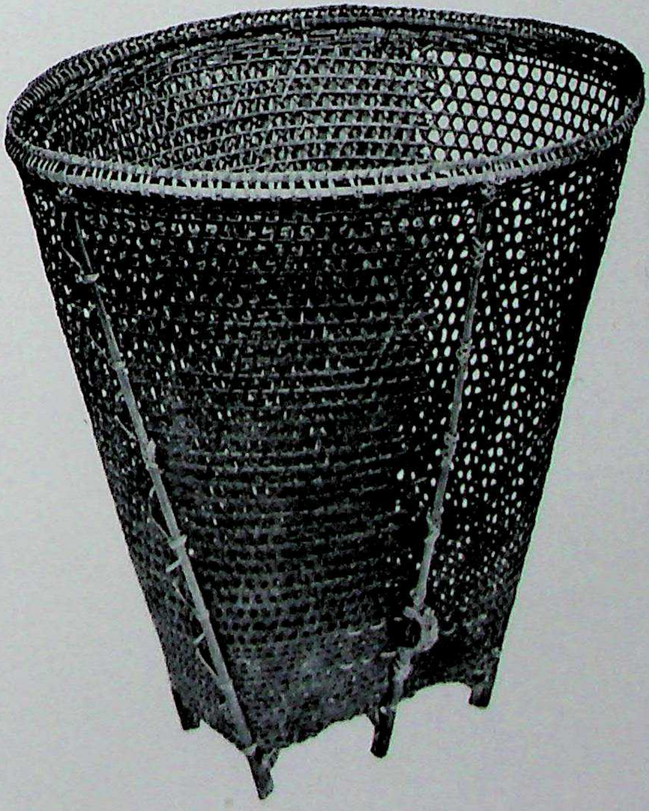


Bamboo mug with poker work (*right*), and a wooden platter made from a solid piece of wood. Nagaland.

*Facing page.* Cane and bamboo basket usually carried on the shoulders, and a bamboo fruit basket. Nagaland.

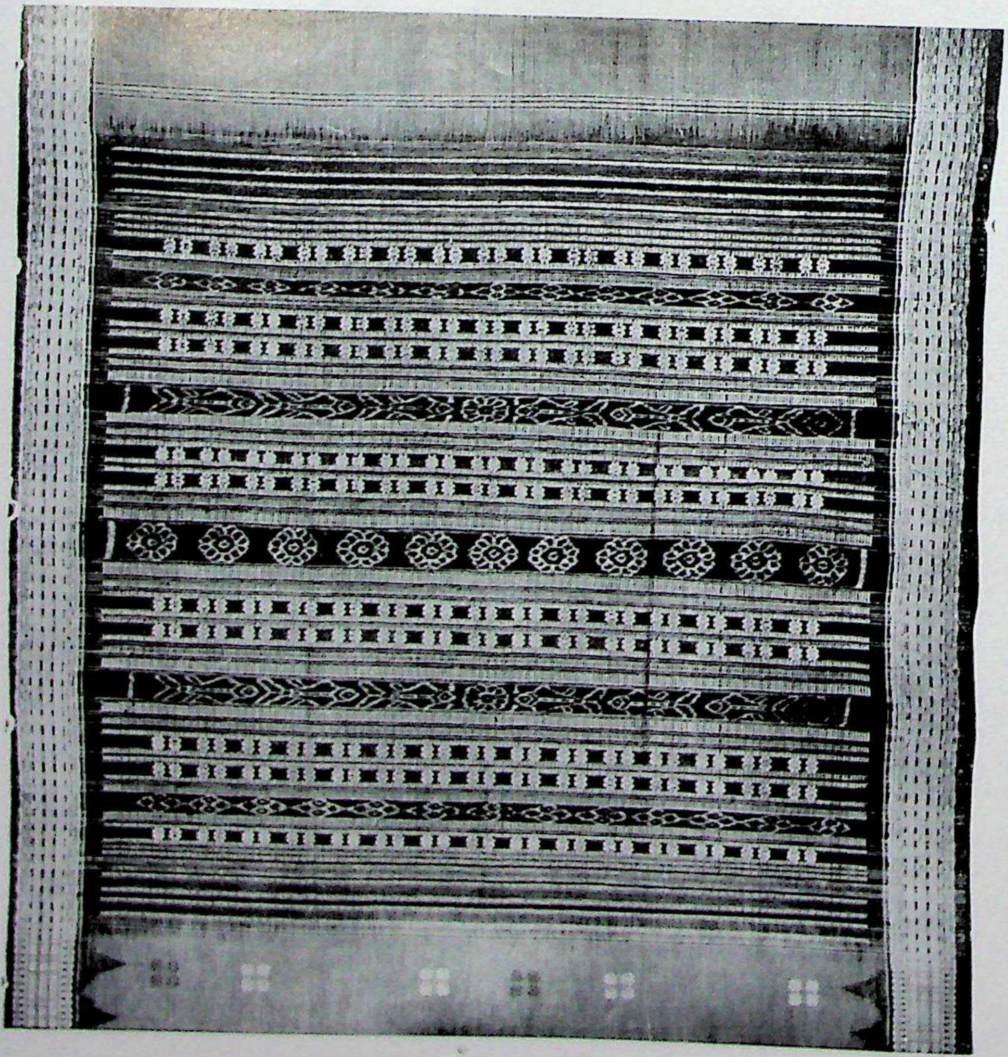


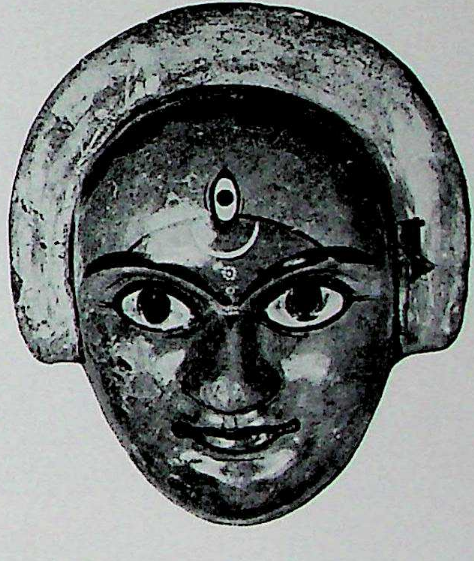


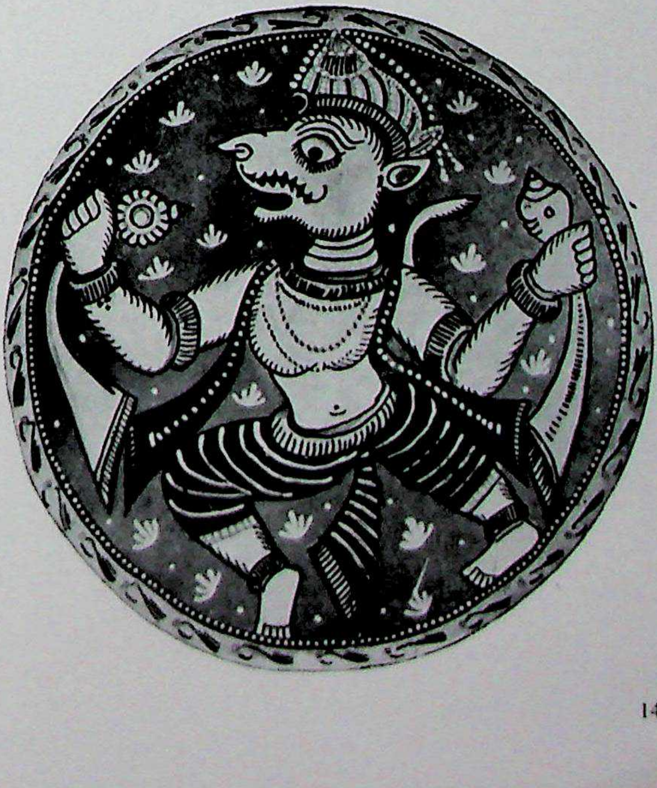


*Right*. Orissa weaver at work.

*Below*. *Pallav* of a Bichitrapur cotton saree.

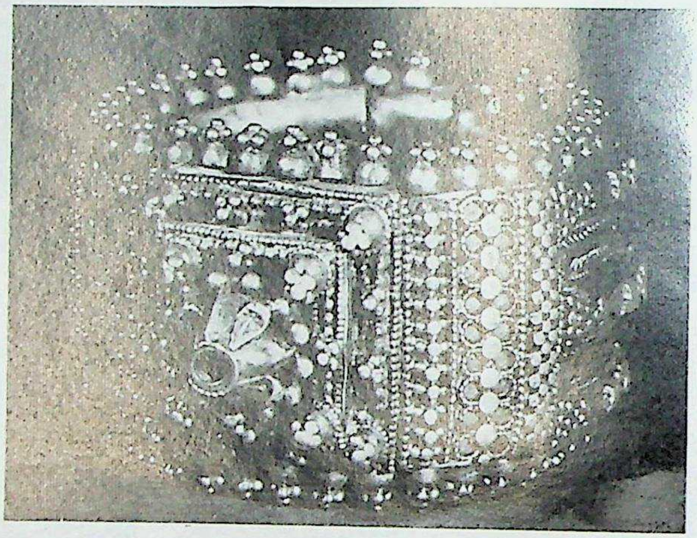






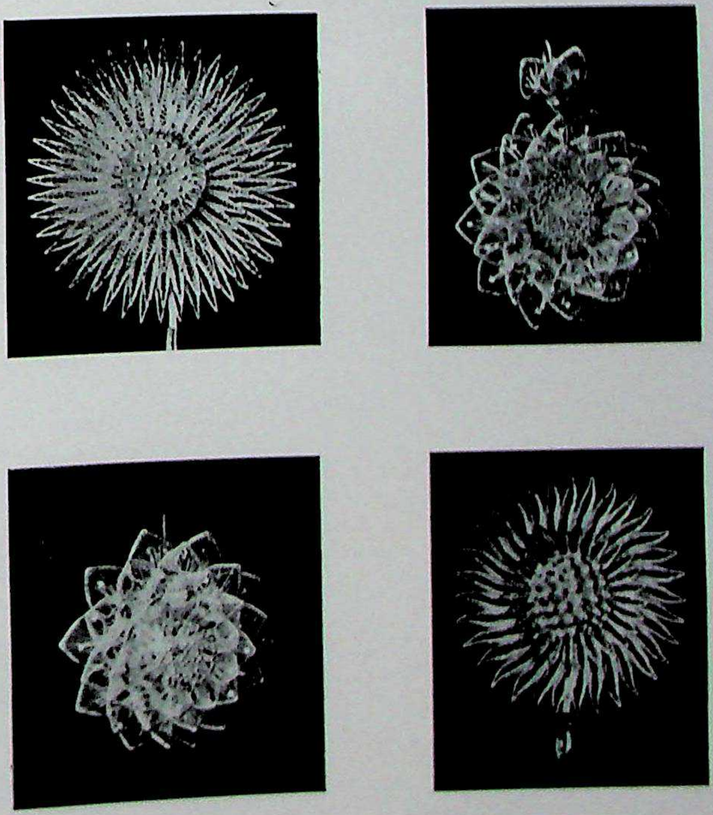
*Top.* Papier-mâché mask depicting the moon. Orissa.

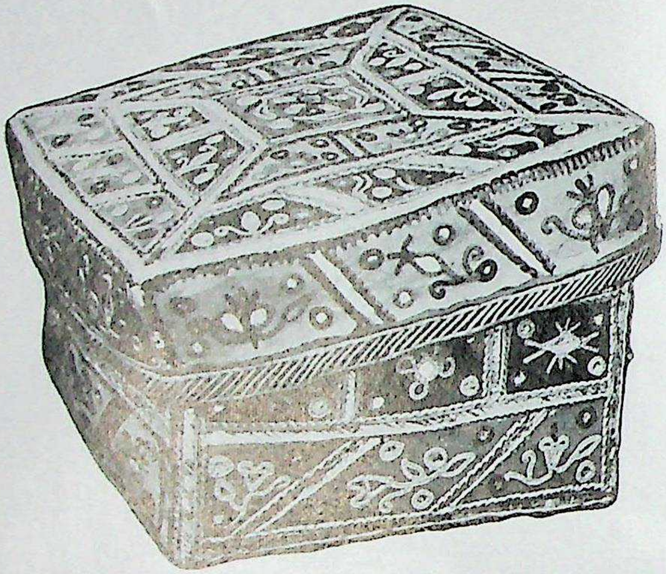
*Right.* Round playing card (*ganjifa*) made of painted cloth. Orissa.

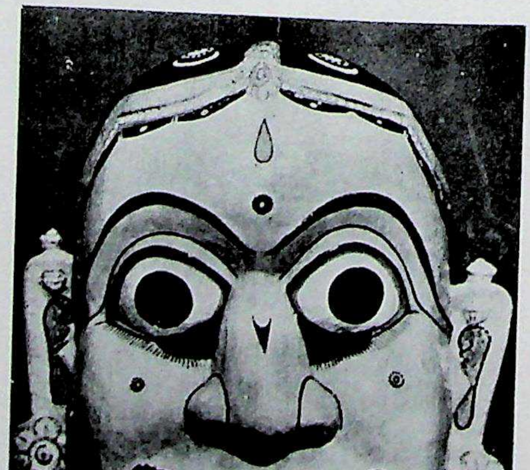


*Facing page.* Silver bracelet (*top*), and a brass measuring bowl. Orissa.

*Below.* Silver filigree pendants. Orissa.

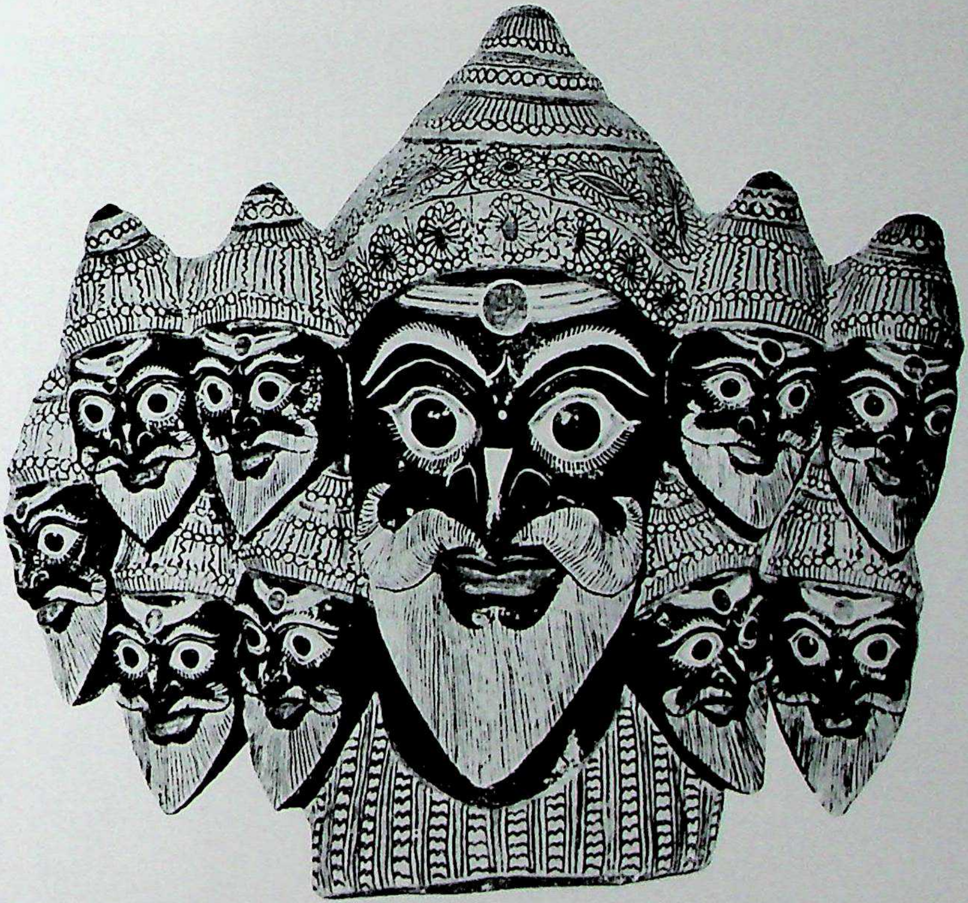




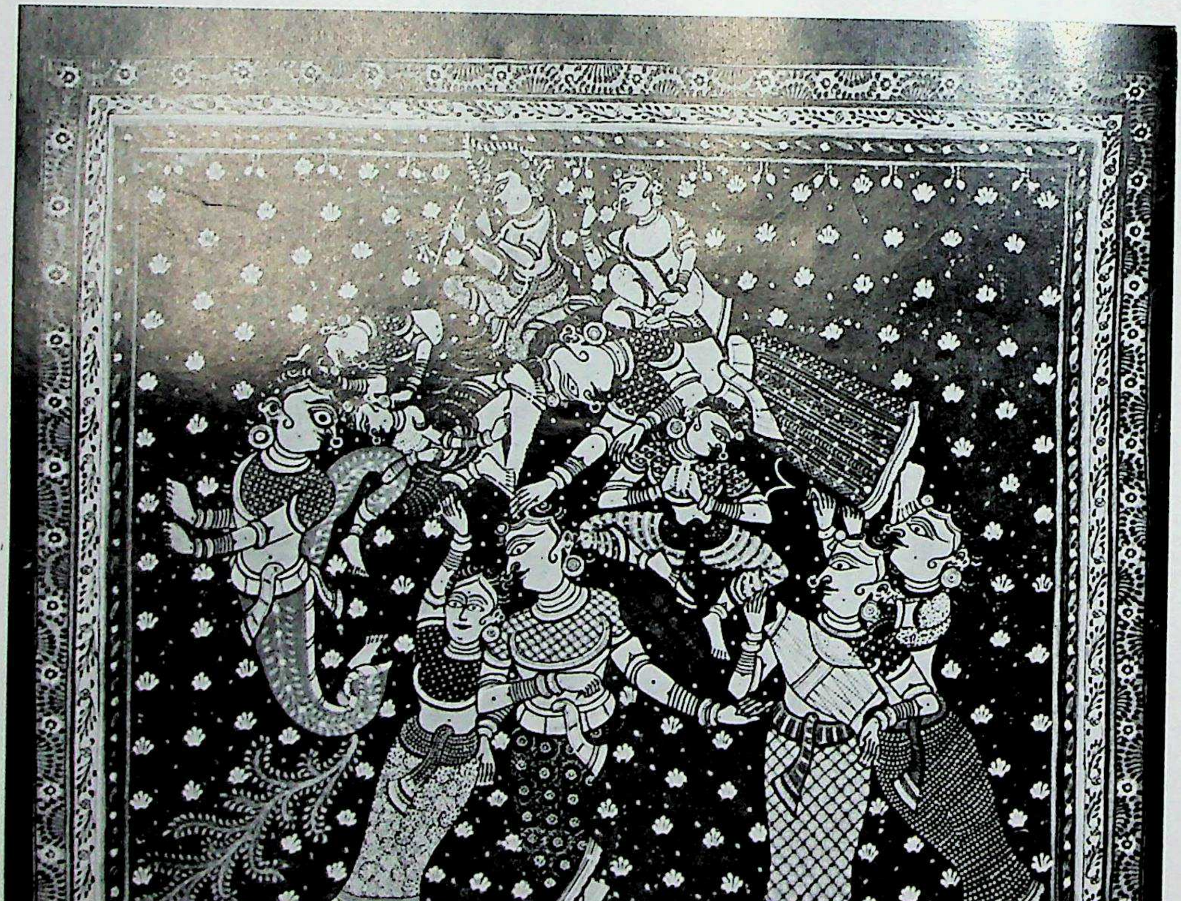


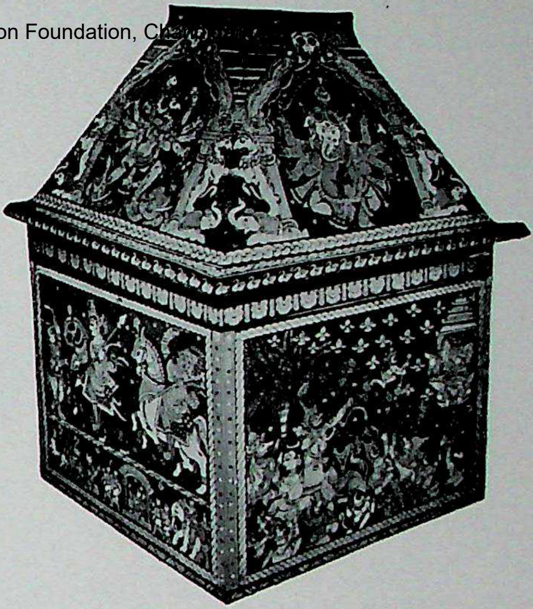
Lacquered reed box (*above*), and traditional mask in painted wood. Orissa.

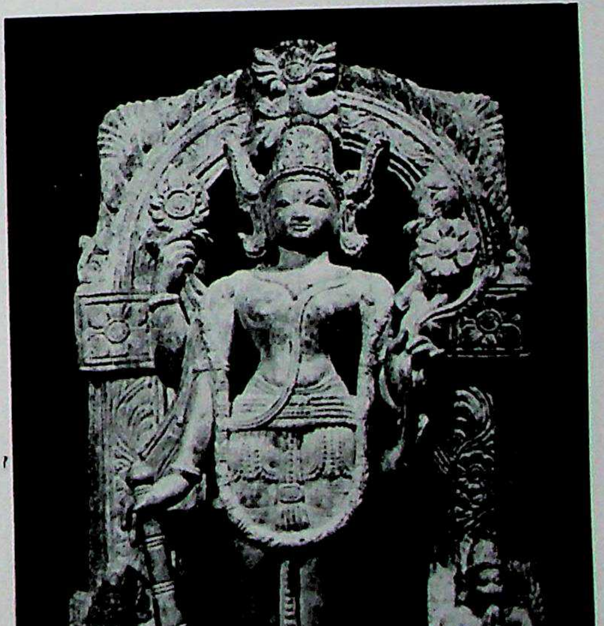
*Facing page.* Mask in painted wood depicting Ravana, demon king of the Ramayana. Puri, Orissa.



*Patachitra*, traditional folk painting of Orissa, done on cloth.







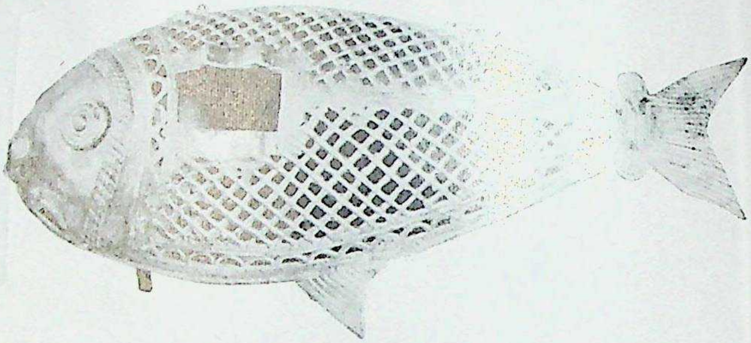
*Top*. Dowry box in painted wood. Orissa.

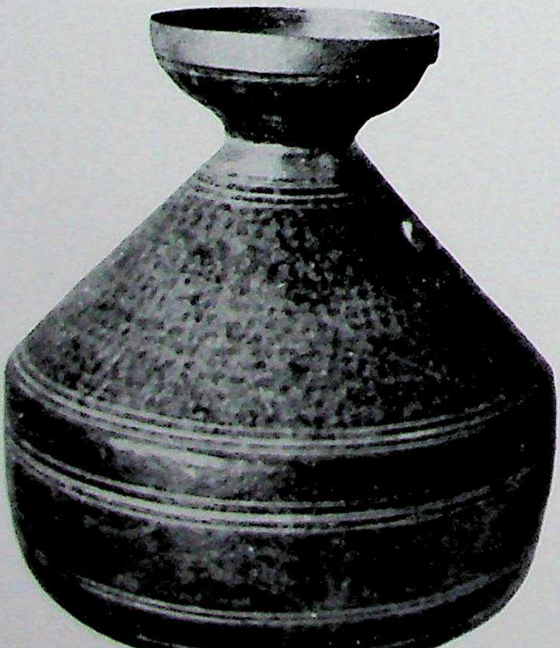
*Right*. Vishnu carved in stone. Orissa.

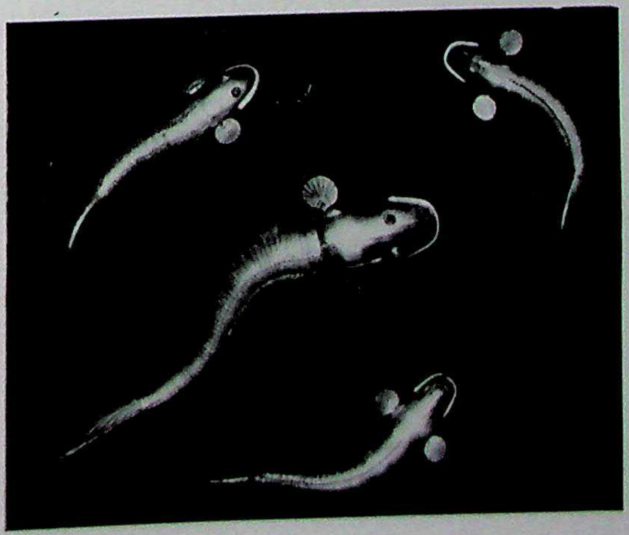
*Right.* Fish-shaped bell metal money container, made by the cire-purdue process. Orissa.

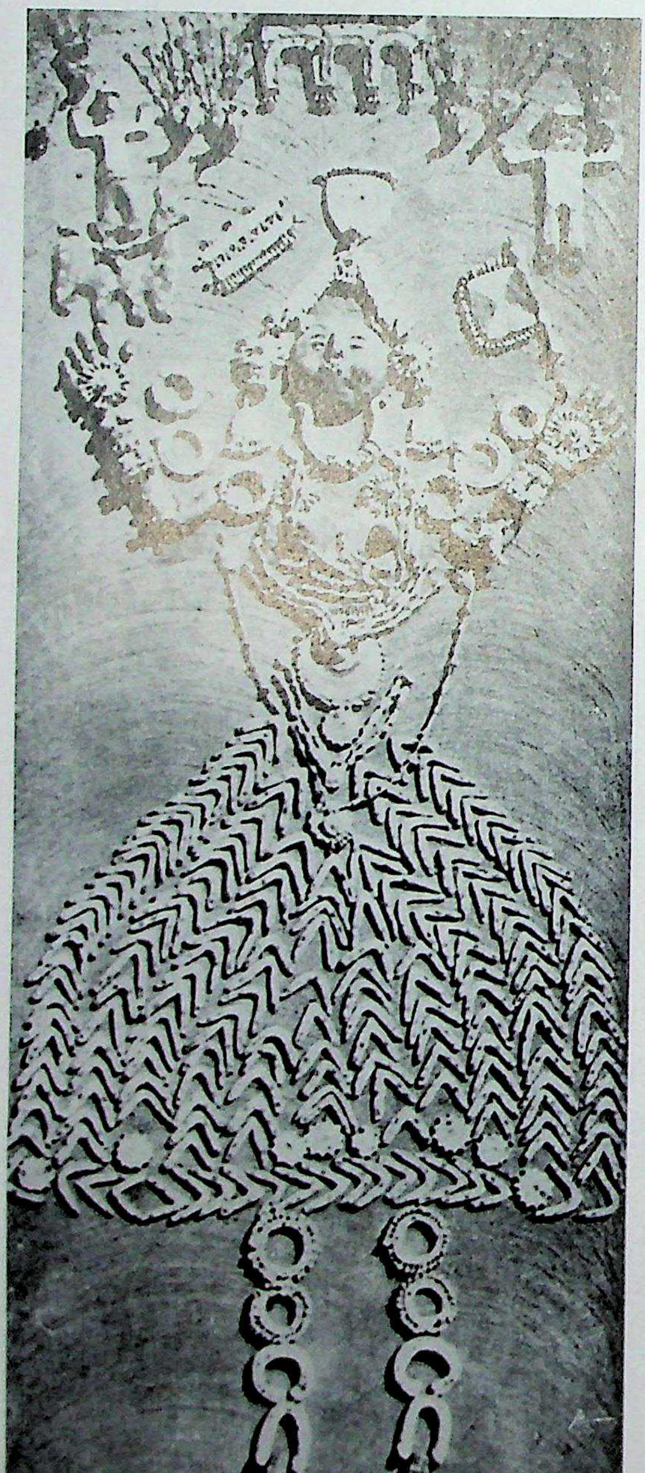
*Below.* Brass pitcher. Orissa.

*Facing page.* Painted wooden puppets, a toy horse, and flexible fish caskets in brass. Orissa.

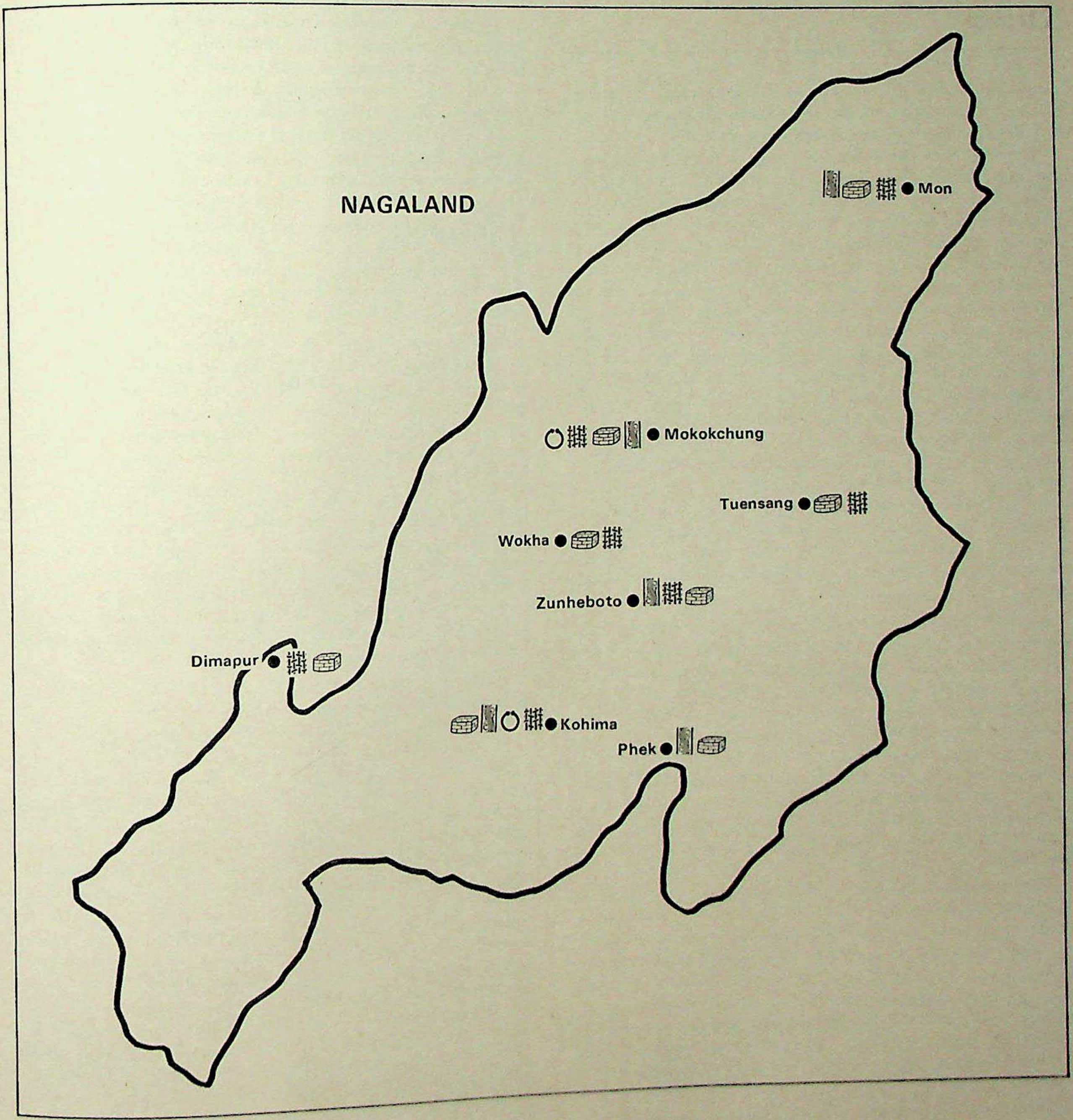








Ritual wall decoration in clay. Punjab.



and pretty, a necklace of beads being the most commonly worn. Cornelian, grass, turned-wood beads, silver and ordinary beads and cowries make beautiful jewellery. Although the stones and beads for their jewellery are imported, the workmanship is entirely local and superb. If arrangements for the supply of stones and beads at cheaper rates and in adequate quantities are made, Naga jewellery could well be popularised in the fashion world.

**Blacksmithy.** The principal articles made are agricultural implements like the *dao*, axe, hoe, scraper and sickle, and weapons like the spearhead, butt, arrow-head and musket. Ornamental spears are used for dancing. Konyaks are experts in blacksmithy, and apart from spears, *daos*, knives, and hoes, they also make muzzle-loading guns and a variety of pistols.

# Orissa

Known all over the world for her medieval temples and the great artistry of her sculptures, Orissa has an invaluable art heritage. It is also the home of simple but dynamic crafts.

The vitality of Orissan crafts is seen in the stone and wood carvings of Puri, the silver filigree and golden grass-work of Cuttack, the horn work of Parlakhemedi, *dhokra* work of Mayurbhanj, brassware of Kantilo, lacquerware of Navrangpur, clay toys of Barpali, in addition of course, to *katki* saris and the tie and dye textiles of Sambalpur and some other areas.

**Handloom Weaving.** This is the most important craft of Orissa with about 1.50 lakh looms and 3 lakh weavers, producing goods close to Rs 4 crores annually, including Rs 1 crore worth of *tassar* alone. A little over half the number of looms are in the cooperative sector. The handloom fabrics of Orissa are famous for their rich variety of designs, bold and unusual patterns, vibrant yet subtle colours, unique tie and dye effects, and a luxuriant texture. Localised mainly in Bargarh in Sambalpur and Althagarh in Cuttack, the textile weavers of Orissa have a supreme mastery of their craft. The tie and dye technique of Orissa, called *ikat*, is an old and intricate process of dyeing the yarn in segments to produce the desired pattern on the loom while weaving. Apart from saris, Oriya weavers produce beautiful fabric for dresses, furnishing, and household linen.

**Metal Craft.** The brass and bell metal craft is a traditional and major Orissan cottage industry which provides employment to about 18,000 artisan familes scattered in various parts of the State. Its annual production is valued at Rs 1 crore. The articles made are household utensils and large vessels, as well as a few decorative pieces. Brass icons, a traditional craft, is now carried on by a few craftsmen living in Puri. Over 60 co-operative societies work in metal-craft at Bainchua, Kantilo, Chandanpur, Balkati, Achutpur and Rajsinakhala and other places in Puri, and also in the districts of Cuttack, Ganjam, Sundergarh, Dhenkanal, Keonjhar, Bolangir, Mayurbhanj, Korapur and Sambalpur.

The flexible brass fish, snakes and crocodiles made at Belguntha in the district of Ganjam, with their decorative form and pattern, represent an extraordinary degree of craftsmanship in sheet metal. The craftsmen have of late adopted the manufacture of similar articles in whitle metal as well. Craftsmen in Tarva, Bolangir district, make ash-trays, rings, plates, brass pins, bells, head ornaments, and toys out of white metal. In Berhampur town, Ganjam, some artisans make children's toys out of tin, that also serve as attractive items for interior decoration.

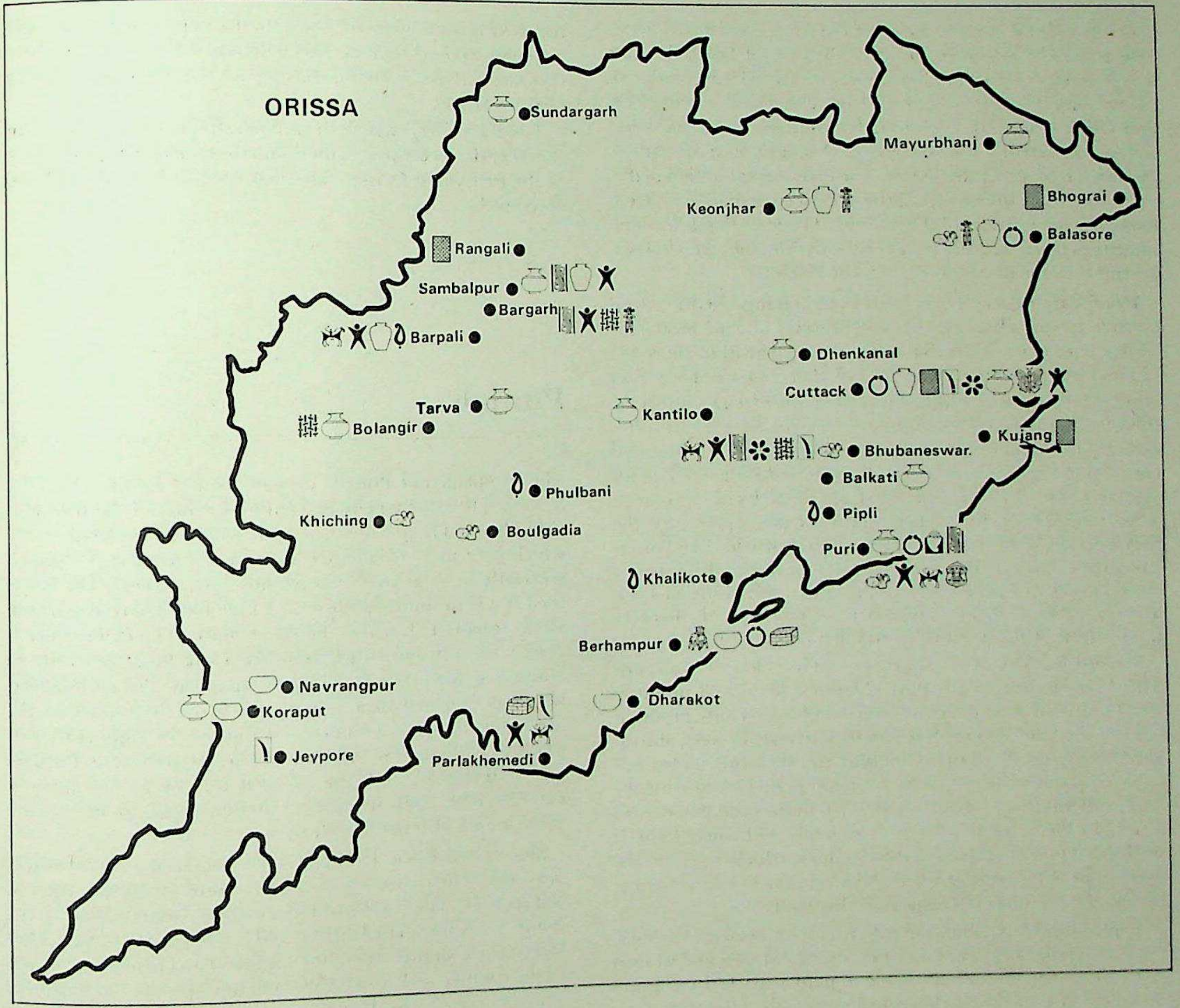
**Dhokra.** A few years ago, the vigour and primitive character of *dhokra* metalware produced locally by the lost wax method was discovered, and there has since been a rising demand for these products. Made by tribals, they are notable for their strength and shapeliness of design; objects made include animals and deities in addition to utility items like lamps, coin boxes, etc. The 250 families engaged in this craft produce goods worth Rs 150,000 annually.

**Silver Filigree.** The silver filigree of Cuttack, locally known as *tarkashi*, is noted for its delicacy and fine workmanship. Silver filigree is made of silver drawn into fine wires and foils, artistically joined together in a framework of extremely delicate designs. Filigree is distinguished from other ornaments and jewellery work by its superb finish, fine foils and texture, and snow glaze. In the old days, the filigree workers of Cuttack supplied filigree items like rose water sprayers and candle stands to overseas traders. Traditional armlets, bracelets and rings of Mughal design are also produced in silver, in addition to pendants, chains, earrings, brooches and hairpins of high grade silver. 865 families earn their livelihood through this craft and their annual production is estimated at Rs 16 lakhs. Besides the well known Kalinga Co-opprative Silver Filigree Works, Cuttack, three other societies are engaged in this craft.

**Appliqué.** Appliqué is an old Orissa folk art originating in Pipli, a village about 25 miles from Puri. The craft is also practised to some extent in Puri, Barpali, Khalikote, Kanchna and Chikti, in Ganjam. Five co-operative societies are engaged in this craft. Four basic colours used are red, white, black and yellow, although now green has also become popular. Originally religious in impulse, temples were the main patrons of the craft, and even now traditional umbrellas, canopies and *trasa* (fans) are widely used by them. With changing times, however, appliqué work has been re-oriented to suit modern tastes, and is now a growing industry with about 600 artisans working in it and producing articles worth about Rs 6 lakhs anually. Appliqué umbrellas with metal fabrication are now used on beaches and gardens, while saris, *cholis*, and household linen with folk motifs are popular all over.

**Stoneware.** Stone carving is one of the best known crafts of Orissa. In Pathuriasahi at Puri there are stone carvers as skilled as the master builders of Konarak, Bhubaneswar and Puri. The stone carvers of Puri still fashion stone into objects of rare beauty. They work mainly on soapstone but some use sandstone and other hard stones as well to make traditional figures comparable in beauty to the old temple sculptures. Apart from traditional stone carvers there are other settlements of craftsmen at Mangalpur near Balasore who make beautiful stone utensils and utility items. Most of the turned utensils are made from a semi-hard grey stone which takes a beautiful dark polish. Even today the bowls, plates, and glasses made from this stone are notable for their sensitive line and texture. Ash-trays, cigarette boxes, containers of various kinds, bowls and vases, particularly in the grey-stone of Khiching, are now made to cater to the needs of modern living. About 700 families living at Puri, Bhubaneswar, Lalitgiri, Khiching, Boulagadia, Dharakot, and Mathura make their living through stone carving. Twelve co-operative societies are engaged in this craft with an annual production is over Rs 1 crore.

**Folk Painting.** The folk paintings or *patachitra* of Orissa have a tradition of great antiquity. Currently, *chitrakars* or painters are to be found mostly in the village of Raghurajpur and in small hamlets near the Jagannath temple at Puri. The paintings depict major gods in the Hindu pantheon, familiar episodes in the Radha-Krishna legend, and Jagannath, the chief deity of the Puri temple. Painters prepare their canvas by coating it with a mixture of chalk and gum made from tamarind seeds. This mixture gives the surface a leathery quality on which


ORISSA
Sundargarh
Mayurbhanj
Keonjhar
Bhograi
Balasore
Rangali
Sambalpur
Bargarh
Barpali
Dhenkanal
Cuttack
Tarva
Kantilo
Bolangir
Kujang
Bhubaneswar
Balkati
Phulbani
Pipli
Khiching
Boulgadia
Puri
Khalikote
Berhampur
Navrangpur
Koraput
Dharakot
Jeypore
Parlakhemedi

the artist paints with earth and stone colours. The same mixture is applied to the back as well in order to make it impervious to moisture. About 400 families are engaged in this craft, producing articles worth about Rs 4 lakhs annually.

**Horn Work.** This is a traditional craft providing employment to about 350 families, with an annual production of about Rs 2 lakhs. Two well-known places associated with this craft are Parlakhemedi and Cuttack. (At Parlakhemedi in the district of Ganjam, the craft was established under the patronage of the local rajas in the latter half of the nineteeth century). Most of the artisans engaged in this craft are highly skilled and are capable of giving various shapes to animal horn obtained mainly from buffaloes and cows. While horn has traditionally been used for producing utility items like combs and tobacco pipes, animals like cranes, crabs, prawns, elephents and fighting bulls, as well as ash-trays, cigarette cases, pen stands, etc. are also being made. The Regional Design Centre of the Handicraft Board at Calcutta has provided the craft with some new designs of stylised birds and animals, jewellery, cuff-links etc. This has given the craft a slightly new image. While generally doing well, it occasionally faces a shortage of material.

**Lacquerware.** Bamboo boxes and mats are covered with lacquer of different colours and shades, depicting beautiful folk designs, and are among the items that form a girl's trousseau. Lacquered bamboo boxes in graduated sizes are now exported and make attractive presentation items. Bangles, necklaces and toys in lacquered wood are also in demand. Nearly 100 artisans in this craft are concentrated in Navrangpur, Koraput district, with some families at Berhampur and Dharakot in Ganjam district. They produce goods worth about Rs. 750,000 annually. There is only one co-operative society for this craft in the state located at Navrangpur.

**Golden Grass.** This is not grass but the stem of a reed plant called *kaincha* grown in the swampy areas of Garmadhupur and Kujang. A number of beautiful utility articles are produced in this material, such as baskets, bags, costers, table mats, door and window screens, partitions, lampshades, trays, and hats. About 350 families are engaged in this craft with an annual production of about Rs. 75,000. The main concentration of the craft is in Garmadhupur in Cuttack. Four co-operative societies look after the interests of the artisans. The State Department of Industries has a training programme in this craft, which has a potential in the domestic and export markets.

**Wood Carving and Toys.** Apart from making and decorating massive temple chariots, the wood carvers of Puri produce a variety of wooden masks that were once used by itinerant actors in plays based on the *Ramayana* and *Mahabharata*. The masks are generally made of a light wood and painted over with bright colours. Popular mythological characters like Rama, Sita, Ravana, Hanumana, etc., come alive in these cleverly executed masks. The traditional wooden toy makers of Puri and Bargarh possess a style distinctly different from the styles of other areas. The craftsmen of Khandapara in Puri are reputed for the manufacture of utilitarian and decorative articles like flower-vases, jugs, bowls, plates, *sindhur* boxes etc. Made with a creamy white wood available locally, the gloss and shine of these articles makes them singularly attractive. At Bargarh (Sambalpur district) beautiful wooden toys are made.

**Sholapith Work.** This is an extremely old craft associated with festivals and ritual. Puri is famous for it and produces small statues of gods, goddesses and temples, garlands, headgear used by the bride and bridegroom in marriage, flowers, animal and bird figures, decorative hangings, etc. Sholapith is obtained from the porous root and stem of a water plant by removing the bark, and this is cut into pieces of different sizes and shapes with an eye to the shape of articles to be made. Extremely light, it lends itself to easy carving in thin sections, which may either be painted or left a natural white, looking very much like ivory. About 100 persons are engaged in this craft.

**Papier-mâché.** Whimsical folk toys with detachable limbs, such as nodding tigers and elephants, or old men and women with comic expressions, are made in papier-mâché in addition to masks of popular mythological characters. There are about 250 artisans engaged in this craft, concentrated in and around Puri. Papier-mâché articles are also produced in Manapur and Subarnapur villages in Cuttack and Barpali, Chikiti and Parlakhemedi in Ganjam.

**Art Leather.** The art-leather footwear of Barang known as *katki chappal* is the produce of skilled leather artisans. These *chappals* are notable for their silk embroidery work, usually done by women to augment the family income. A variety of articles are also made out of snake skin and deer skin. Twenty persons have an annual production of Rs. 20,000.

**Pottery and Other Crafts.** The potters of Orissa are kept busy supplying articles for daily use in temples and homes. The artisans of Cuttack produce statues and toys to meet the local demand at the time of festivals. Terracotta is an ancient craft as pursued in Sambalpur and Balasore districts. Beneath wayside sacred trees, or before village shrines, one may find clusters of clay horses and elephants—votive offerings made by people of the area for boons granted. Utilitarian articles made of cane and bamboo, *jaikhari* baskets, mat weaving items made with sea-shells, and musical instruments are among the miscellaneous crafts of Orissa.

Tribal jewellery, and cloth garlands, likely to be mistaken for flower garlands because of their superb craftsmanship, are some of the traditional Orissa crafts that need to be promoted and developed.

## Punjab

The handicrafts of Punjab are more or less folk in character reflecting the spontaneity and cultural values of the people.

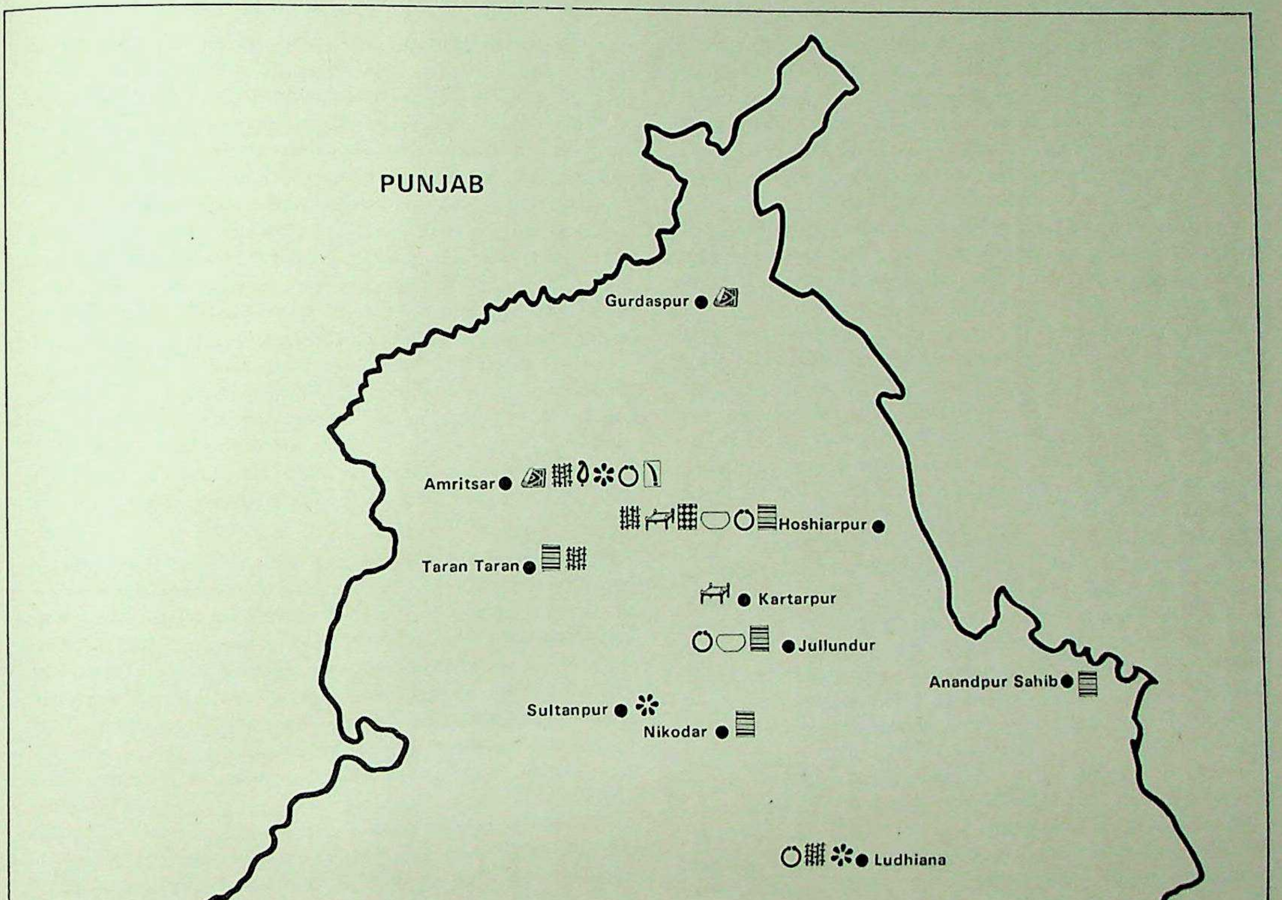
**Phulkari.** The *phulkari*, a traditional embroidered shawl which used to be commonly worn by the women of Punjab, especially in rural areas, has recently been revived. The fabric used is a handspun, handwoven and home-dyed coarse cotton cloth, usually red, white, brown or black. The embroidery is done with soft, untwisted, home-dyed silk floss, generally in crimson, golden yellow, orange or sap green. The embroidery, which is executed in a turning stitch on the reverse of the material, ultimately produces a design on the right side. The *phulkari*, which was once an important part of a Punjabi bride's trousseau, is being adopted for use as bed-spreads, curtains and wall hangings. Dresses, bags, pouches and cushions are also made with it.

**Shawls and Embroideries.** Besides *phulkaris* in cross-stitch, other embroidery stitches are also executed on shawls, scarves, bed-spreads, table covers and cushion covers. The shawl industry has spread to Amritsar and Ludhiana, the former, after Srinagar (Kashmir), being the biggest shawl producing centre in the country with about 250 small units producing Kashmiri and other shawls. In Dhandora village 15 cottage industry units produce about 2,000 Kulu type shawls every month.

**Carpets.** Amritsar is one of the oldest centres of carpet weaving in the country, ever since the Oriental Carpet Manufacturing Company commenced manufacture there. The industry has spread to neighbouring villages and now employs about 3,000 weavers who produce carpets worth about Rs 2 crores annually. Various sizes and designs, mainly Bokhara, are woven. The craft is spreading in a number of other places, namely Dhariwal, Dinanagar and Gurdaspur.

**Durries.** *Durries*, mostly cotton, are woven all over the states, especially in the rural areas. Both plain and patterned, they are attractive and useful as occasional rugs, and cot and settee covers. They come in popular sizes 3′ x6′ and 6′ x9′. Nikodar in Jullundur District is famous for its *durries* with designs of animals, birds and geometrical flowers. Ten organised units with about 100 handlooms and about 500 individual weavers produce *durries* valued at about Rs 50 lakhs annually.

**Ivory Carving and Ivory Inlay Work.** Ivory work is carried out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Gurdaspur
Amritsar
Hoshiarpur
Taran Taran
Kartarpur
Jullundur
Anandpur Sahib
Sultanpur
Nikodar
Ludhiana
Fazilka
Muktsar
Malerkotla
Rajpura
Nabha
Patiala
Malout
Abohar

in Amritsar and the articles made are boxes, lamp stands, necklaces, bangles and combs. At Hoshiarpur, ivory inlaid furniture, usually collapsable tables, table lamps, screens, mirror stands, cabinets, boxes and trays are made. With the price of ivory having escalated, most inlay work is now done in plastic. Two hundred workers are engaged in Hoshiarpur, and annual production is estimated at Rs 12 lakhs.

**Wood-turning and Lacquerware.** Jullundur and Hoshiarpur are known for their lacquerware. Articles produced are lacquer *pidhas* (stools) woven with different coloured threads, scratch-work *surahis* for decoration, table lamps and dolls.

**Wooden Furniture.** Artistic furniture is manufactured at Kartarpur by about 170 well organised small units. The items manufactured are sofa sets, double beds, dining tables and chairs, easy chairs, and dressing tables. The total turnover is about Rs 1 crore annually. There are 108 units engaged in the manufacture of furniture items in Sangrur district providing employment to 300 persons, with an annual turnover of about Rs 15 lakhs.

**Leather Jootis.** Typical Punjab *jootis* (slippers and shoes) usually decorated with gold and multi-coloured threads in numerous intricate patterns are made in many parts of Punjab, but the well known centre is Patiala where *jootis* with *zari, salma, tilla* and cotton thread embroidery are made by about 100 families. Their total annual output is about Rs 15-20 lakhs. Mukatsar town in Faridkot district is known for two varieties of *jootis, khosa* and *kasuri*, with about 50 families engaged in this craft.

**Dolls.** A number of units in Punjab now make dolls, of which the Punjabi bride, and *bhangra* (folk dance) dolls are the most popular. The important centre, however, is Chandigarh. The production of dolls in the centre itself is about Rs 25,000 per annum, sold through the Punjab Government emporia all over the country.

# Rajasthan

Rajasthan has a glorious heritage of handicrafts which has existed through the centuries, and evidence of the ancient handicrafts of this area has been seen in archaeological excavations. To a close observer of the land and its people, its art, architecture, music and poetry in their richness and variety stand out in high relief. The village belle's outfit is not complete without lac and ivory bangles, costume jewellery, printed or tie and dye textiles and colourfully embroidered shoes. Even articles of daily use are profusely ornamented.

**Jewellery.** Rajasthan has for several centuries excelled in jewellery. Stone cutting is a major craft; the lapidary industry in the state is concentrated at Jaipur, and engages about 30,000 artisans. Emeralds, rubies, sapphires and about twenty varieties of semi-precious stones are cut and polished here with great skill. The annual turnover of this craft is in the region of Rs. 50 crores.

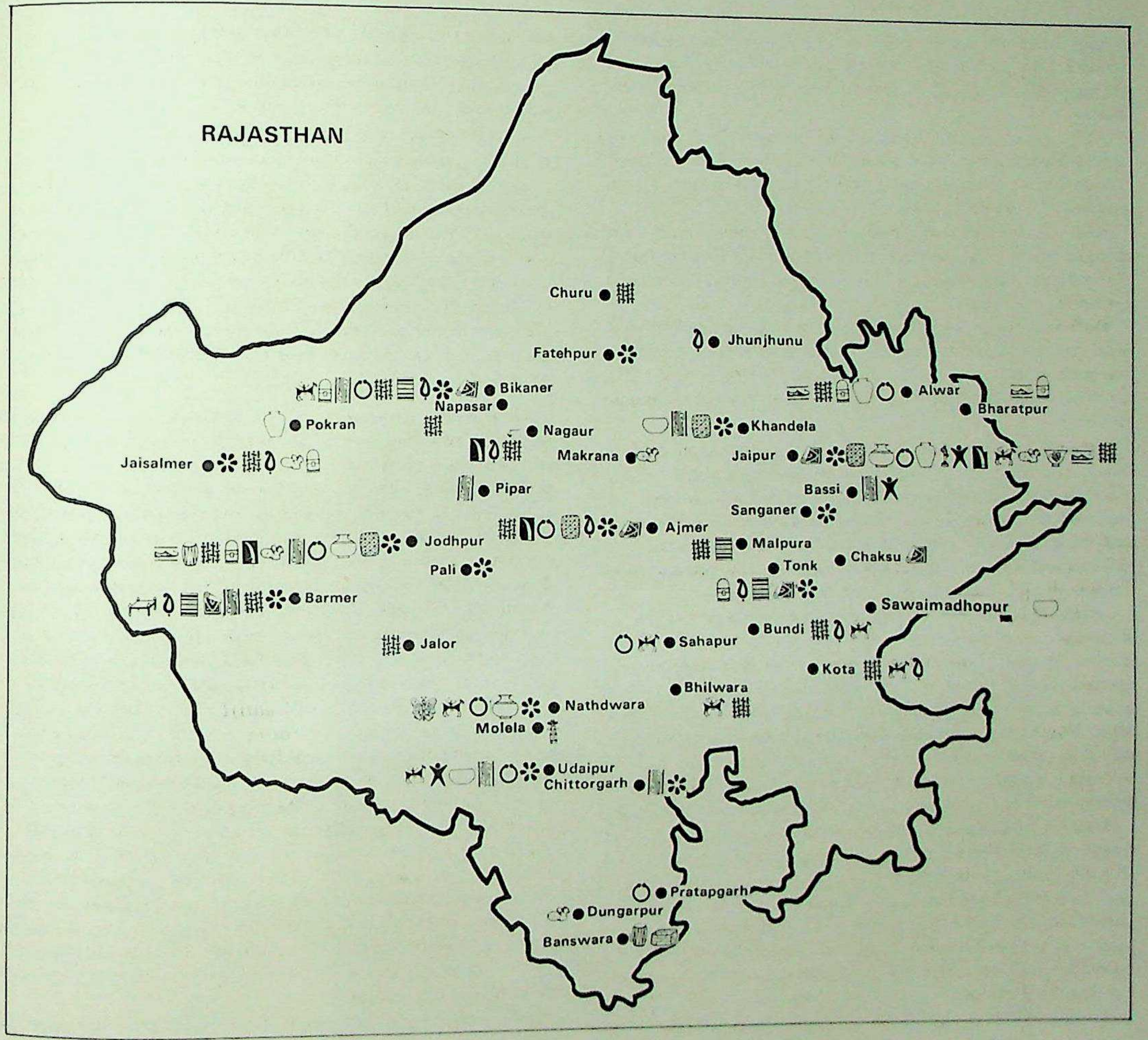
Gold jewellery is an important and ancient craft of the region, and more than 7,000 artisans (2,600 in Jaipur, 1,600 in Bikaner, 1,600 in Jodhpur and 1,500 in Udaipur) are engaged in it. Jaipur is known for its distinctive enamel or 'cloisonne' work—for its purity of colour and for the evenness with which it is applied. Motifs cut with delicacy include figures of birds and animals, landscapes, flowers and esoteric symbols.

Rajasthan produces a rich variety of silver jewellery to cover every part of the body, and each part of the State has a distinctive style. The enamel colours derived from minerals are red, blue, white, black, green, yellow and golden. The items made include necklaces, pendants, ear studs, earrings, bangles, bracelets, cuff-links, key rings, and small wine cups. Nathdwara is the most important centre for eamelled silver jewellery, with more than 1,000 artisans engaged in the craft. Imitation and costume jewellery in base-metal, German silver, lacquered and inlaid wood and to a small extent in leather, is also made in Rajasthan. Lac jewellery embedded with glass chatons is also a popular item.

**Handprinted Textiles.** Rajasthan is the home of printed textiles. A variety of printing techniques are used—block-printing, resist-printing with the use of clay, cow-dung, wax and resin, and printing by the madder process. Gold printing with the use of gold leaf has a long tradition in Rajasthan. The printed textiles include saris, *ghagras*, bed-spreads, curtains, tablecloths, scarves and yardage. Most of the motifs used are traditional. Sanganer, Jaipur, Barmer and Bagru are today the most important centres for block-printing, with about 6,000 printers and dyers engaged in this industry. The daily production of printed textiles in these four places runs to 250 bales of 1,000 meters each. Other known centres of printing are Jaisalmer, Chittorgarh, Palli, Udaipur and Nathdwara. Their production averages about 50 bales a day; the total value would therefore be in the region of Rs. 20 lakhs per day.

Each area in Rajasthan has a distinct design character. Sanganer's Chippa Basti (printers' locality) turns out huge quantities of cloth in typical *buta* (small floral) patterns in black, red, blue and a few other colours. In Barmer, the harshness of nature is compensated for by the richness of its printing patterns, the most prominent of which is an all-over pattern of blue and red known as *ajrakh*. Jaisalmer has retained some of the oldest designs in the printing industry; wax resist prints are its particular speciality. The *jarribhat* sari which is the wedding dress of the local people has an interesting design worked from squares. Chittorgarh, an important erstwhile principality of the Ranas of Mewar, has a large number of printers who print fabric for *ghagras* with stylised *mirch buta* (a chilli motif) distributed over an Indian red background. The printers of Udaipur have been greatly influenced by Nathdwara, many of their designs having been derived from *pichavais*. Jaipur has a number of printers, local and otherwise, who have migrated there from other parts of the State. Flowing motifs in four to five colours, as well as a number of Persian motifs were introduced to Jaipur printing as a result. Bagru has won much popularity for its simple floral, linear, and zigzag patterns.

Based on this local variety, the production of handprinted textiles in Rajasthan has assumed an export-oriented character,


RAJASTHAN
Churu
Fatehpur
Jhunjhunu
Bikaner
Napasar
Pokran
Nagaur
Khandela
Alwar
Bharatpur
Jaisalmer
Makrana
Jaipur
Pipar
Bassi
Sanganer
Ajmer
Jodhpur
Malpura
Pali
Tonk
Chaksu
Barmer
Sawaimadhopur
Bundi
Jalor
Sahapur
Kota
Bhilwara
Nathdwara
Molela
Udaipur
Chittorgarh
Pratapgarh
Dungarpur
Banswara

one of its major attractions being that in this age of synthetic dyes, a fairly large group of people here still work with vegetable dyes.

**Tie and Dye Textiles** The tying and dyeing of woven fabric, known as *bandhani*, is a charming and delicate technique, representing the earliest form of resist patternings. In this method parts of the fabric are tied with thread or twine into minute knots to form a design, and dipped in dye. Usually men do the drawing while women do the tying, which is most painstaking, each dot being as tiny as a pin-head. A remarkable feat is to dye a piece in two different shades with each side presenting a seeming contrast in colour. The combination of various colours with the base, which is dyed in a different shade, produces innumerable variations in pattern that range from figurative to geometric.

Rajasthan is one of the most important producers of tie and dye textiles. The number of persons skilled in this art runs into thousands. Each area, each caste, and each tribe has its special designs. Jodhpur, Jaipur, Bikaner and Sikar, Khandela and Fatehpur are the chief centres for this craft. Recently considerable export interest has developed in this fabric and it is estimated that, with its large production base, Rajasthan can organise production worth a few crores of rupees every year.

**Carpets.** Rajasthan is a traditional producer of fine quality hand-knotted woollen carpets. Jaipur, Ajmer and Bikaner jails were, at one time, centres of carpet weaving. The industry is over a hundred years old and has seen many vicissitudes in its development. With the spurt in carpet export during the last decade or so, the carpet industry in Rajasthan has expanded considerably. It has also spread to a number of towns and villages including Tonk, Chaksu, Manoharpura, Bikaner and Barmer.

The industry employs about 8,000 weavers, has 2,000 looms and its annual production is estimated at about Rs.200 lakhs, 90 per cent of which is exported. Most of the production is in the qualities 9 x 16 to 11 x 19, per sq. inch.

While Rajasthan now produces carpets mostly in Persian designs, there is a possibility that some well known Jaipur designs such as *dushala*, *charkona*, *mehrab* and *shikar* may be revived in the future.

With its strong wool base (it controls 50 per cent of the total wool production of the country) and cheap labour Rajasthan has great scope for encouraging carpet weaving in rural areas, whereby it can avail of the growing export market for Indian carpets.

**Other Floor Coverings.** Woollen felted *numdhas* are made in Tonk and Malpura. About 50 craftsmen are engaged in the manufacture of artistic *numdhas*, in which designs are embroidered and appliquéd. Some numdhas are as well printed and fringed. *Durrie* weaving is also an important craft. In Bikaner and Marwar wool is woven not only into pile carpets of Persian design, but also into *durries* and *satrangis*.

**Artistic Woven Textiles.** The bulk of weaving carried out in Rajasthan is of the simpler and heavier weaves. There are however, two well known fine cotton weaves. Kotah *massoria*, a combination of cotton and silk, with a net-like gossamer effect actually comes from Kaithoon, a village near Kotah where about 200 persons are engaged in the craft. Bundi and Mangrol are two other smaller centres where *massoria* is woven. methania *malmal* is known for its very fine quality, and is mainly used for tie and dye. This place is situated near Nagaur.

Woollen blankets are woven in a variety of weaves in different parts of Rajasthan, but mainly in Jaisalmer, Barmer and Bikaner. The designs, either geometric, or with stylised animal and bird forms, are bright and colourful. Tie and dye is also sometimes used. The Napasar *lois* of Bikaner are well-known and used as shawls by men. An interesting product of this area is goat-hair *patti*, specially woven in Rajasthan and exported to the Middle East.

Being rich in the production of wool, and in view of the continuous development work being done in improving and treating it, Rajasthan has a great future in the growth of wool based crafts. The Central Sheep and Wool Research Institute (CSWRI) at Avikanapur (Malpura) Rajasthan is doing creditable work.

**Art Metalware.** Rajasthan is known for traditional metalware. Brassware chased, engraved, enamelled, lacquered and encrusted is a speciality of Jaipur. Brassware items cover a wide range and include vases, perforated lamps, tabletops, fruit bowls, planters, jewellery boxes, and picture frames. These are embellished with various kinds of engraved motifs—flowers, landscapes, jungle scenes and geometric patterns. The engraving is done in three styles, viz., *chikan*, a motif of bold flower decoration which stands out against the chased and lacquered surface; *marori*, minute lacquered patterns covering the entire surface; and *bidri*, minute leaves and flowers in an all-over design on a chased and lacquered surface.

In figures, Jain bronzes continue to be produced in different parts of Rajasthan in the cire-perdue process though only 4 or 5 master craftsmen are still engaged in this craft.

Animal figures cast in brass, and now increasingly in aluminium, are another example of metal craft. The moulding of strongly modelled brass toys—chariots, cannons, elephants horses, camels was one of the most notable handicrafts of Jodhpur. Efforts have recently been made towards its revival. Ten families are engaged in Udaipur in the craft of engraving on swords, daggers and shields. Mention may also be made of a comparatively recent product adapted from *hukkas* and wine jugs used by the aristocracy in the past; these are the Jodhpur water-bottles, *badlas*, made of zinc and covered with decorated *numdha* felt.

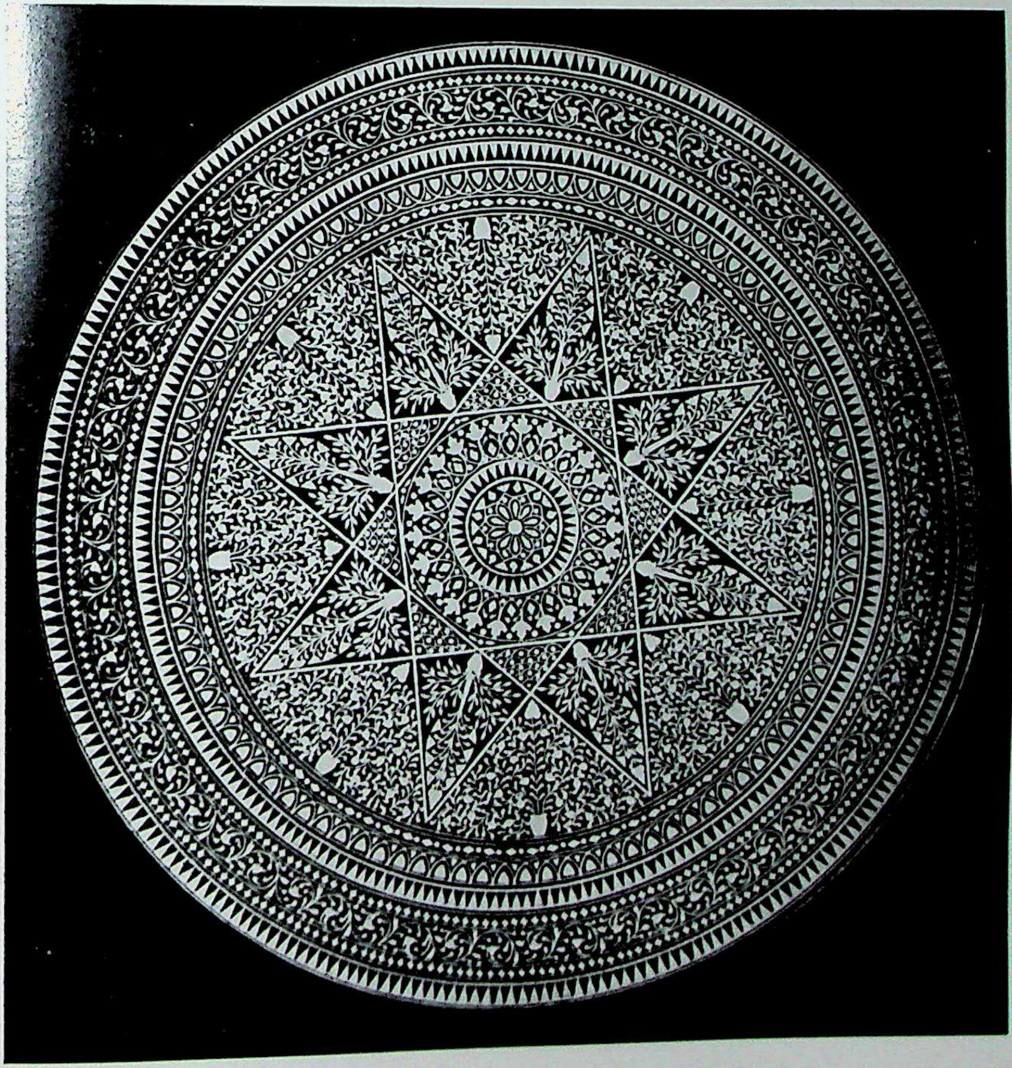
**Wood-work.** Wood-work in Rajasthan, though limited, is of high quality. It is to be seen mainly in the profusely carved doors and projecting niches and balconies of houses. In the old days, painted doors were a speciality of Rajasthan. They were generally to be found in palaces and in the houses of the well-to-do. Often influenced by the Rajasthan style of painting, these doors were of fine artistic merit. Barmer has 4 units with about 40 workers producing carved furniture, mostly beds and *divans*. Bikaner has 50 to 60 workers executing *jali* as well as other wood carving. At present, the most interesting wood carving and painting is done in the village of Bassi, about twelve miles from Chittorgarh. Most of the items prepared here are for ritual use—pairs of *ghanghors* (Shiva and Gauri) for the Ghanghor festival: *kavadh*, a kind of wooden shrine opening out into several panels with painted scenes; the lacquered and painted *chowkies* on which the bride and groom are seated at the time of marriage; and the *sindoor* box in the shape of a peacock given to the girl in her trousseau. Originally, the puppets used by Rajasthani puppeteers relating the story of Amar Singh Rathore were also produced in Bassi. Now many of the puppeteers have themselves started making their own puppets. Pipar city and Bhari Sajanpur in district Pali make finely sectioned, turned and rested bowls, exquisitely proportioned and intended for use by Jain monks. These are made with a special type of hardwood known locally as *rohida*.

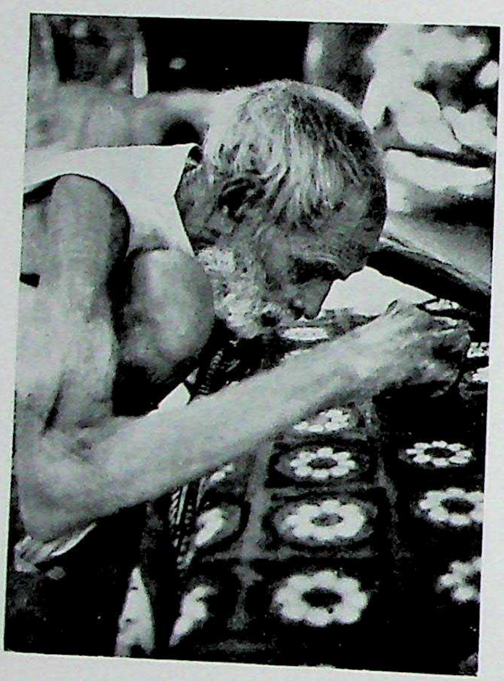
The sandalwood carvings of Rajasthan include figurines of gods and goddesses, mythological figures, and animals, mostly camels, elephants, horses and peacocks. The number of workers engaged in the craft is between 500 and 600. Recently *tarkashi* work—brass wire inlay in wood—has become prevalent. Ball-point pens in turned, carved, and inlaid wood are currently produced in very large numbers.

Lacquerware is another Rajasthan speciality. About 500 craftsmen are engaged in this craft, and Udaipur, Jodhpur, Sawaimadhopur, and Khandela are important centres. The most common of all lacquered items are the bedposts and legs for small stools, *pidis*. In Udaipur are also lamp stands and table lamps. Lacquerware is, however, seen in profusion in toys, largely folk and ritualistic.

**Ivory Products.** Ivory carving occupies an important place in the traditional and export oriented crafts of Rajasthan. The craft is concentrated in Jaipur and employs about 500 workers. Since the price of raw ivory has gone up and there are certain

Wooden table top inlaid with plastic. Punjab.

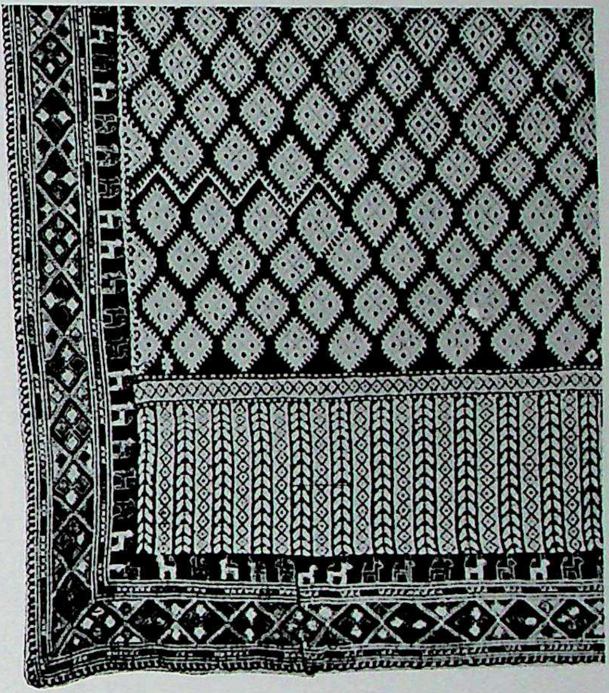


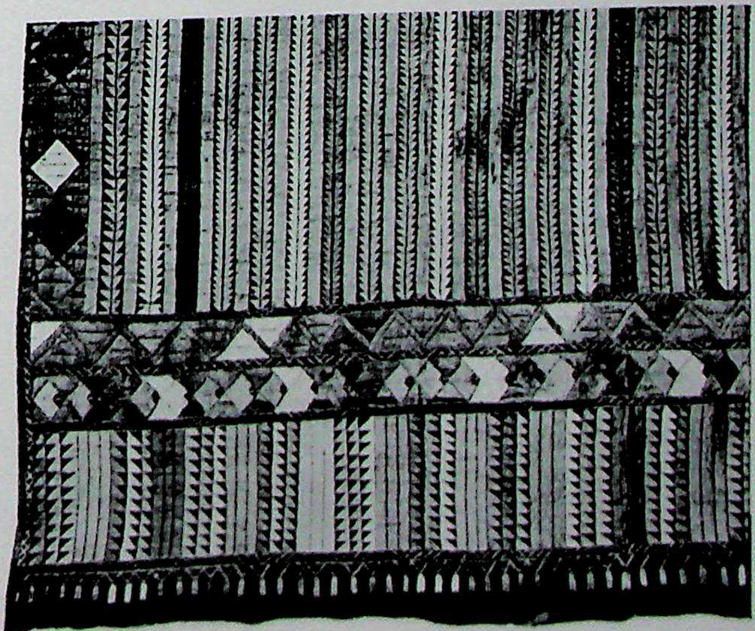


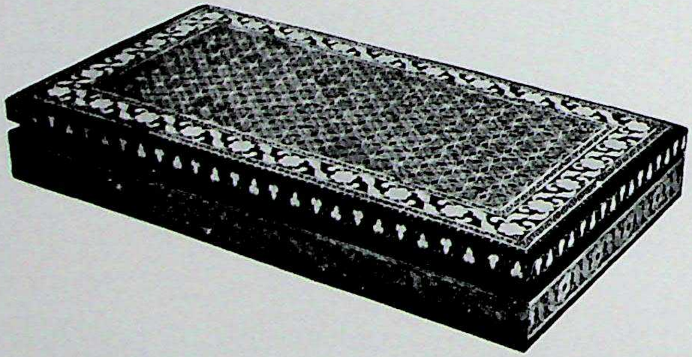
*Above.* A block printer at work. Punjab.

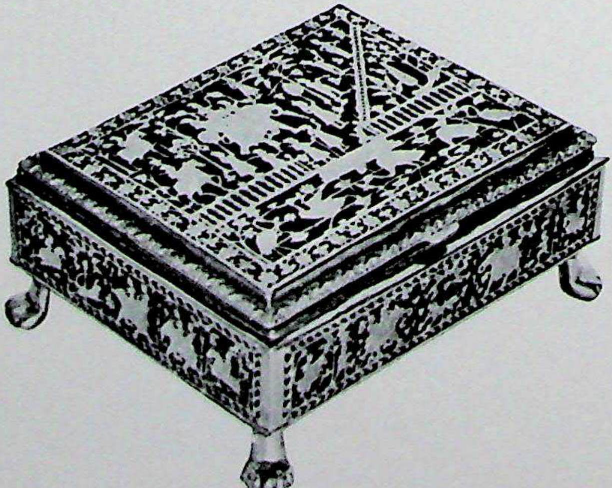
*Right.* Looking glass with a wooden frame inlaid with plastic. Punjab.

*Facing page. Phulkari* bed-spreads. Punjab.



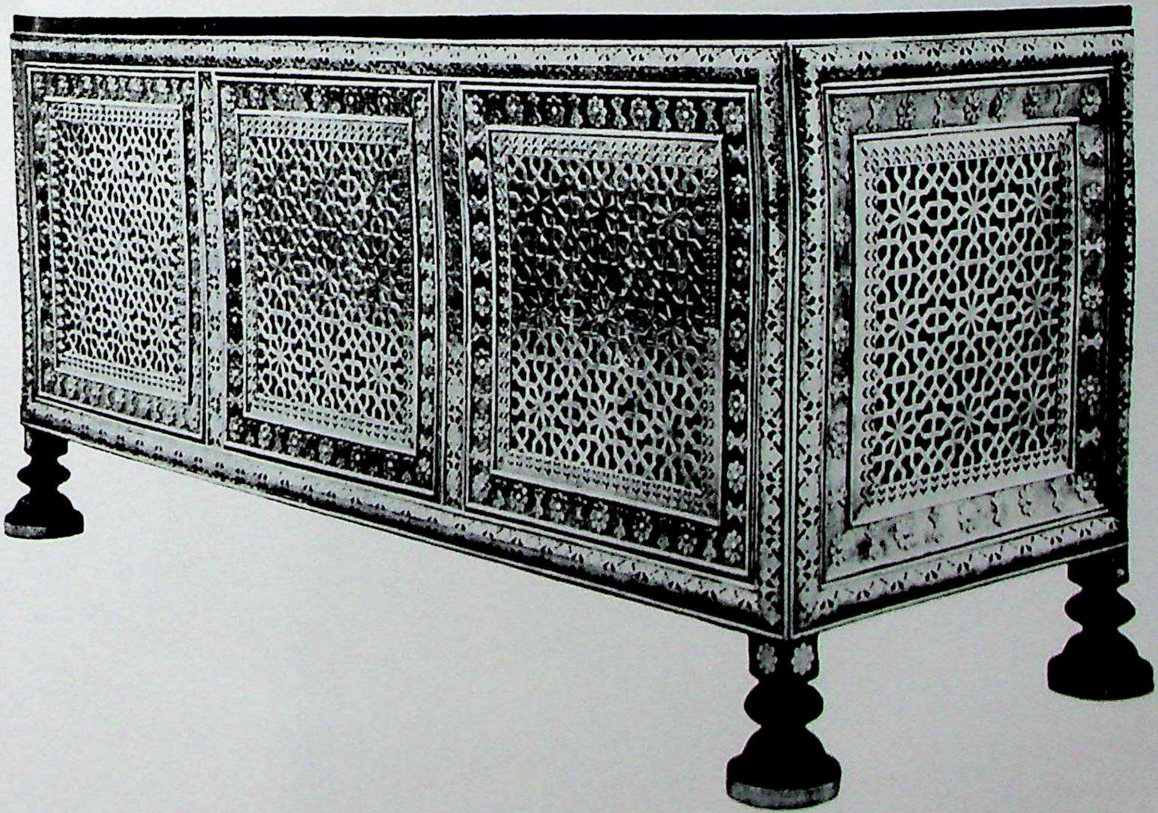


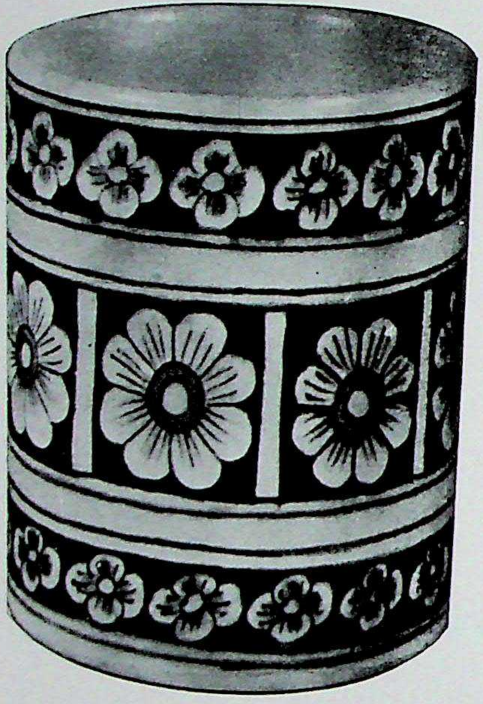




*Facing page.* Wooden jewellery box with brass wire inlay (*top*), and a brass box with gold plated enamel work. Rajasthan.

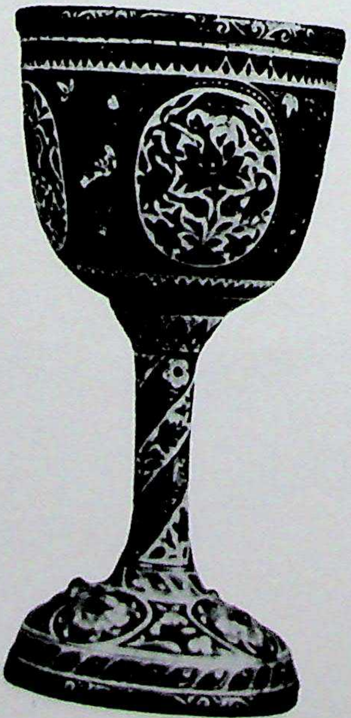
*Below.* Wooden chest with brass inlay. Rajasthan.

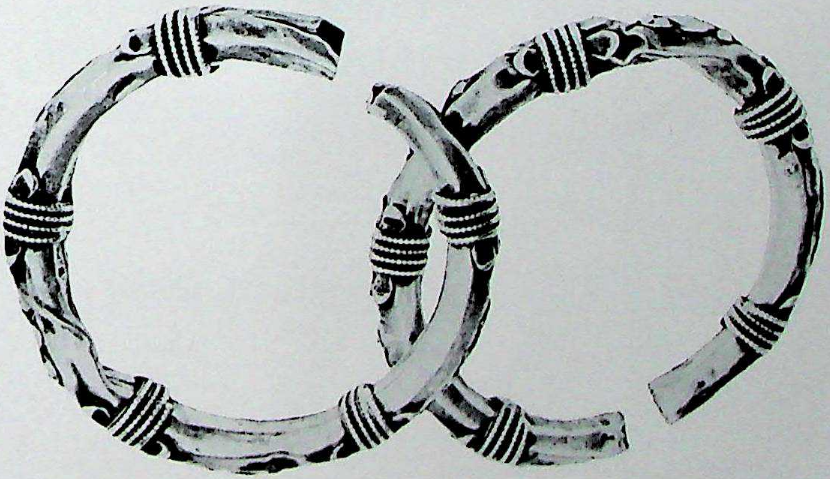


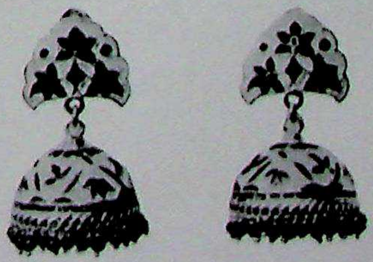


Ceramic mug (*top*), and a brass wine glass with enamelling. Rajasthan.

*Facing page.* Necklace worn by Bhilwara tribals, and silver anklets and enamelled earrings. Rajasthan.







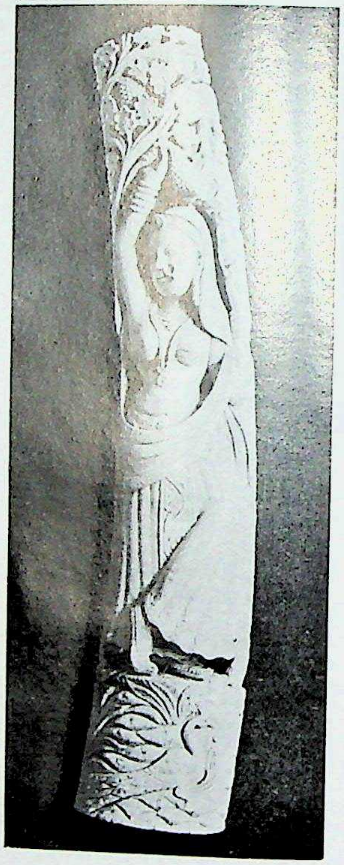
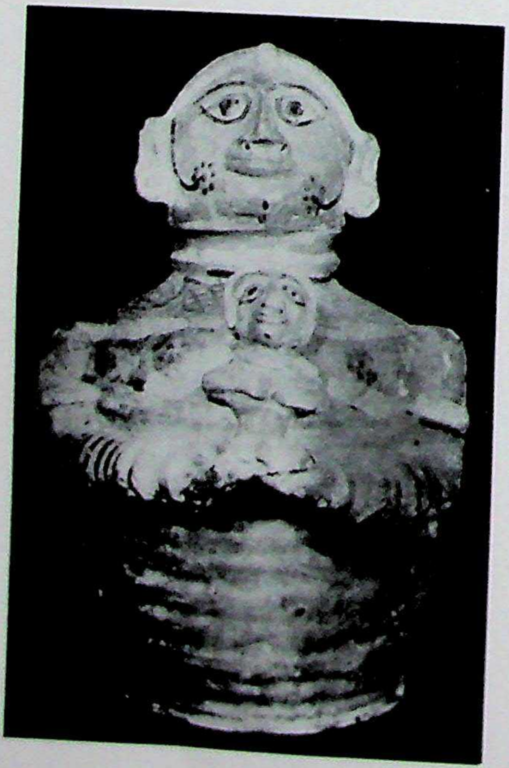
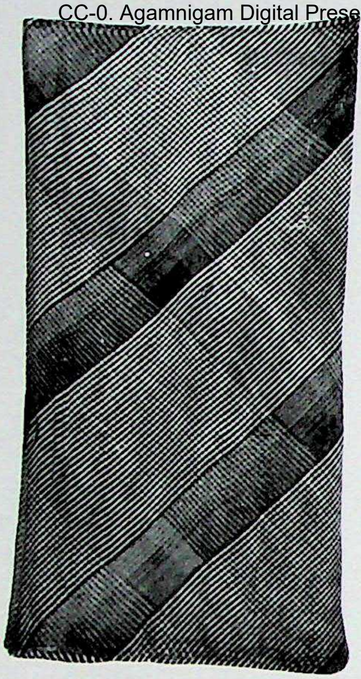
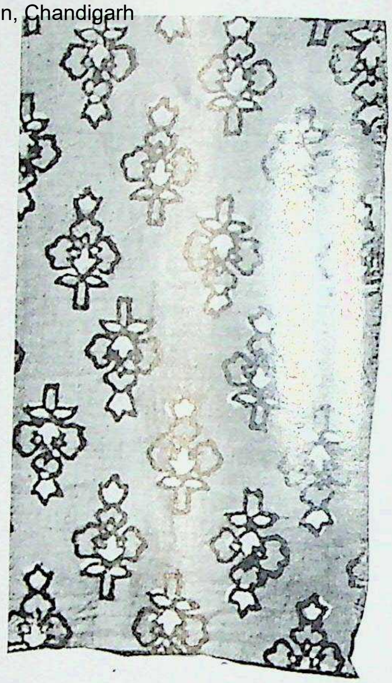


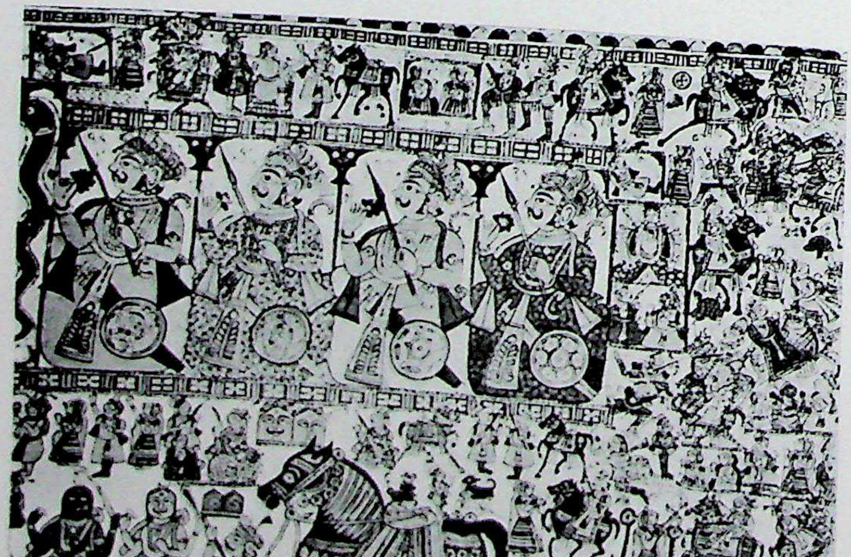
Figure carved in ivory (*right*), and mother and child in painted clay. Rajasthan.

*Facing page.* Stylised vermillion box in painted wood, and clay toy. Rajasthan



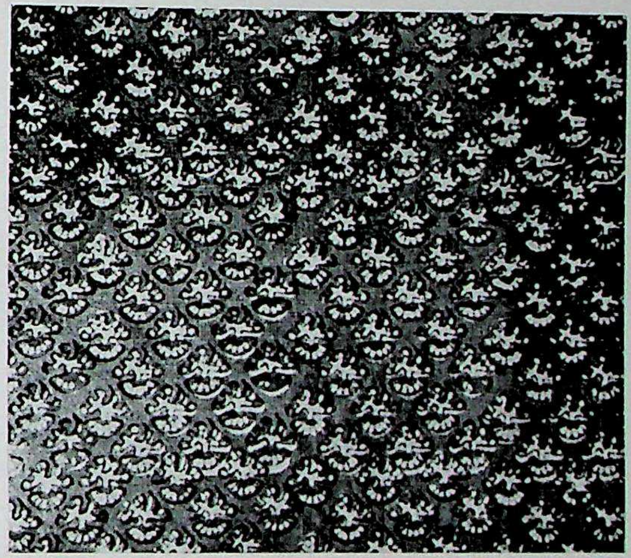


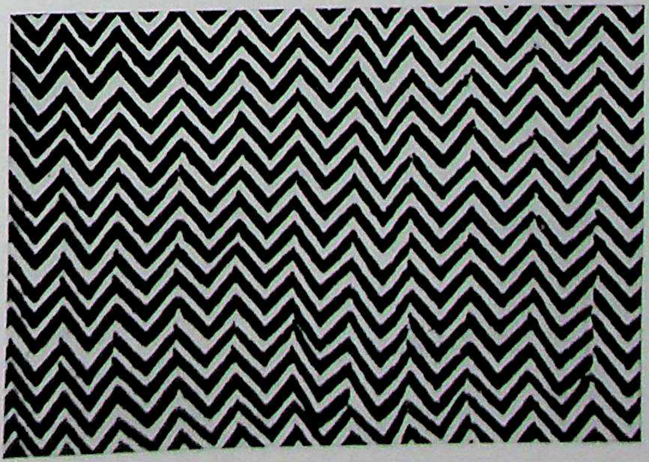




*Facing page. Top left,* traditional *laheria* saree and detail of Barmer block printed fabric. *Below.* is a printed cotton *phad.* Rajasthan.

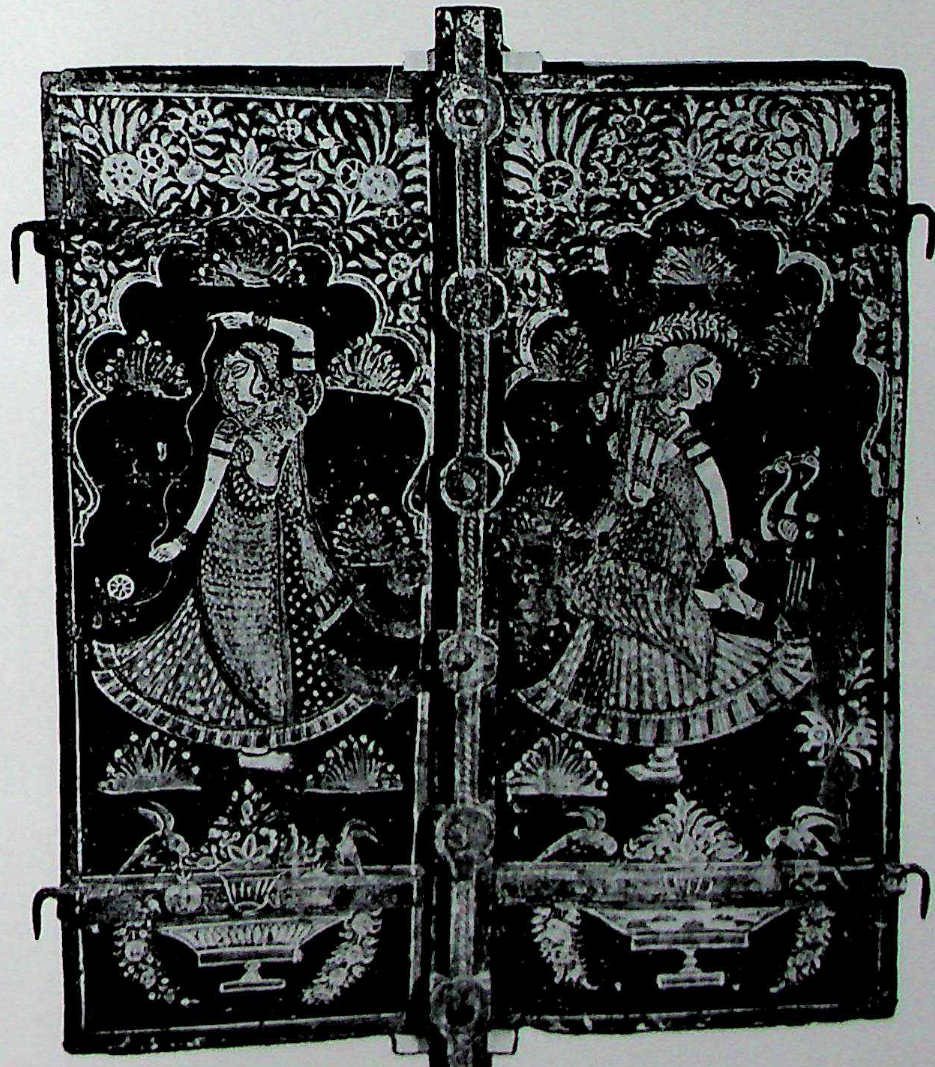
*Below.* A Sanganer (*top*) block prints and a bold herring bone pattern from Bagru. Rajasthan.





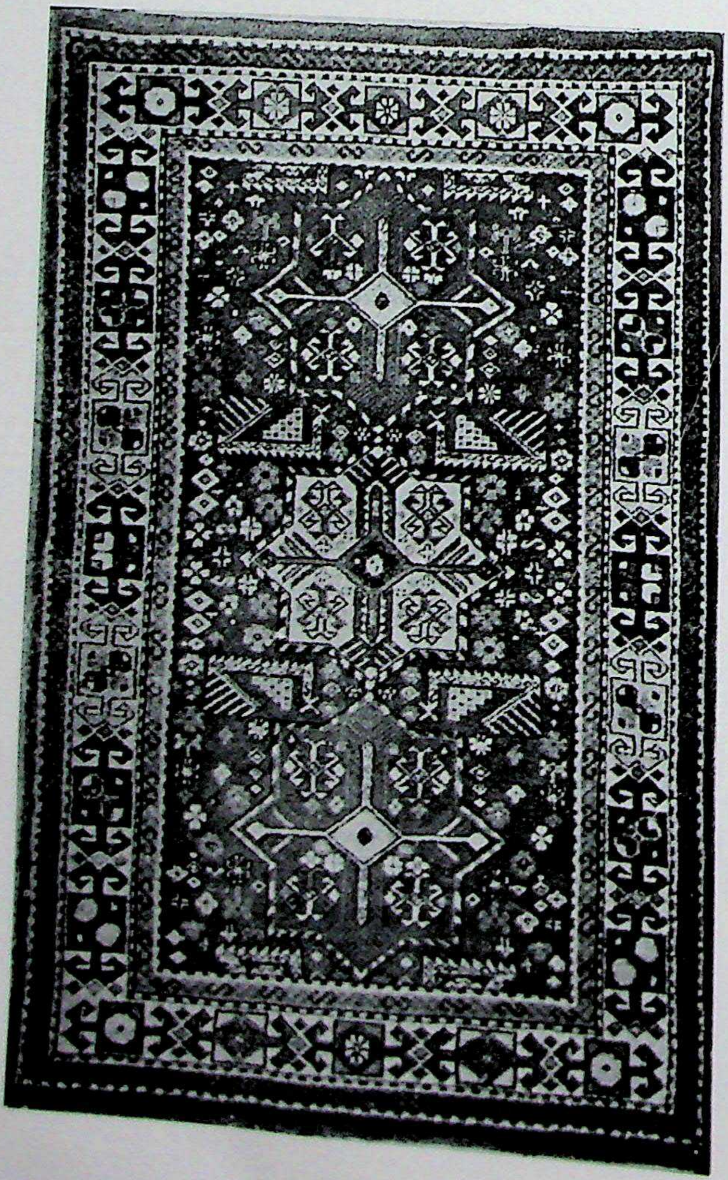
*Facing page*. Painted clay picther, and oil lamp. Rajasthan.

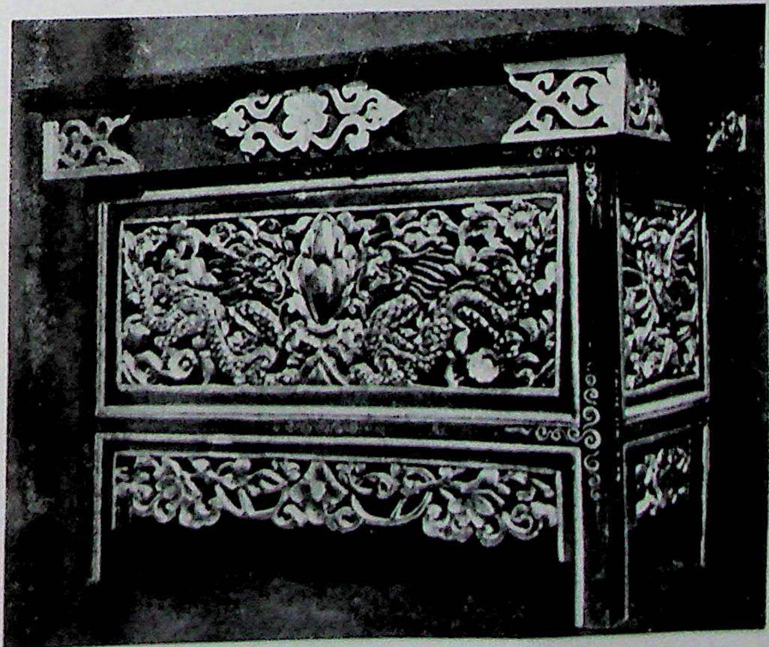
*Below*. Painted wooden shutters. Rajasthan.

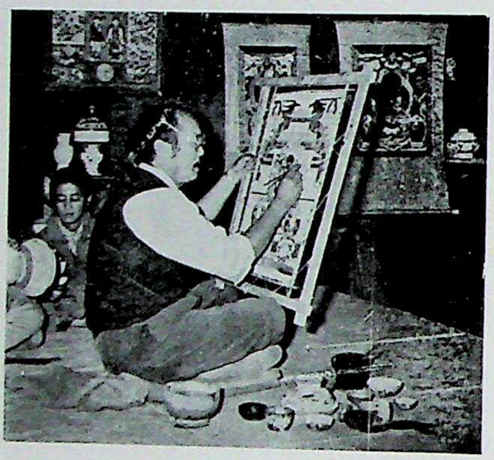


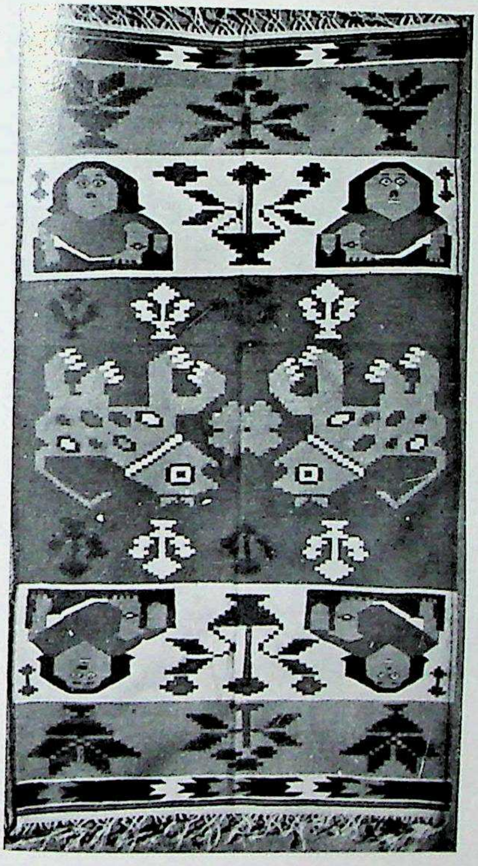
*Below.* Dagestan carpet. Jaipur, Rajasthan.

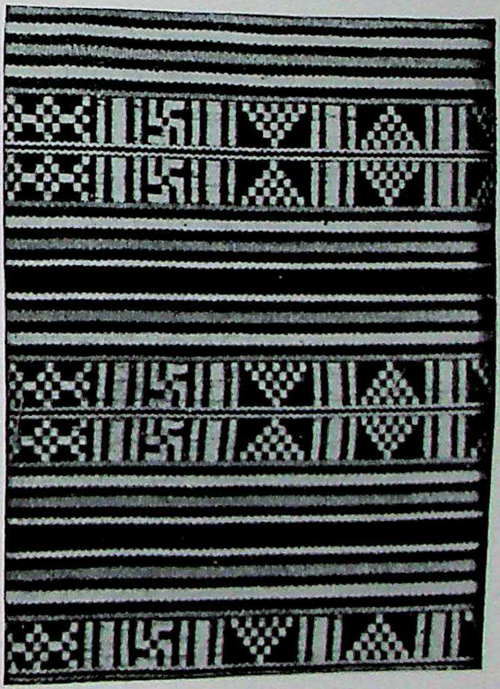
*Facing page.* Painted wooden mask, and carved wooden chest. Sikkim.





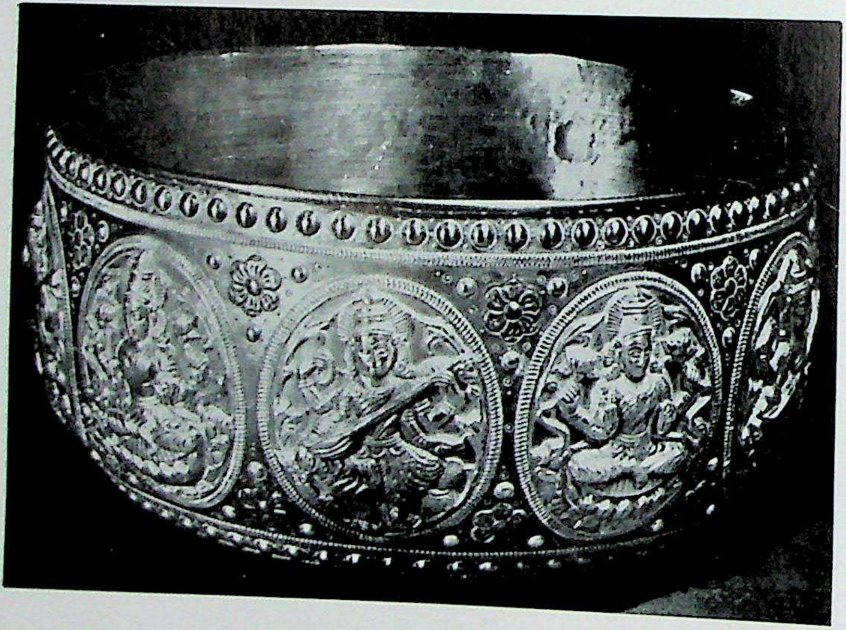






*Facing page.* Sikkimese craftsmen at work—*tankha* painters and carpet weavers.

*Above.* Woven cotton rugget (*left*), and detail of a Lepcha textile. Sikkim.

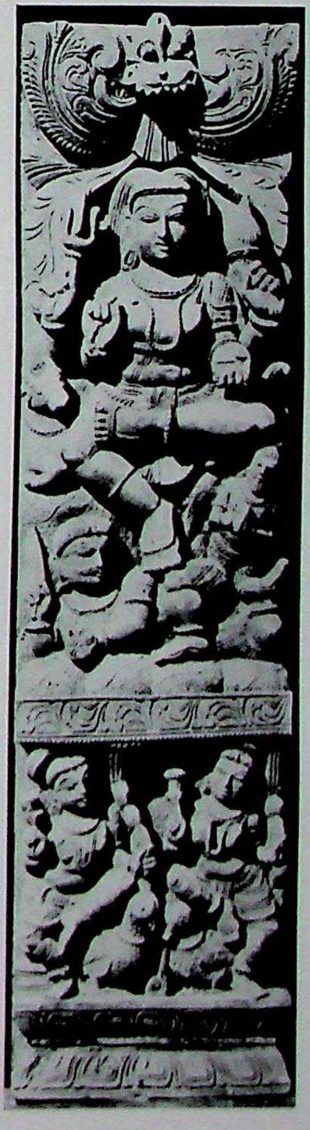


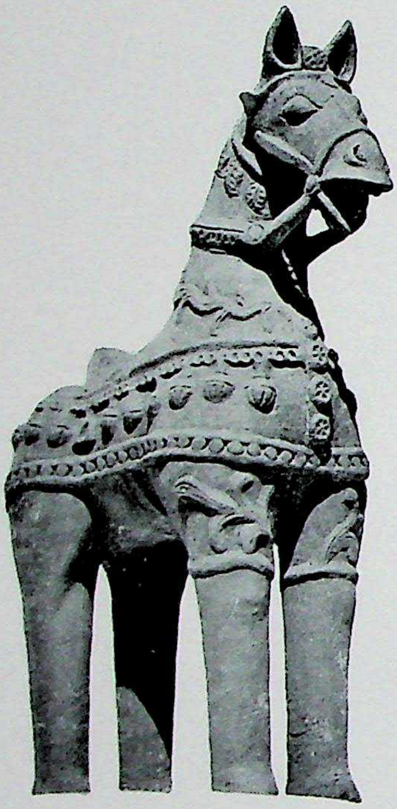
*Above.* Bowl in silver, brass and copper. Tanjore, Tamilnadu.

*Facing page.* Decorative lampstand in brass (*top*), and metal vessel. Tamilnadu.

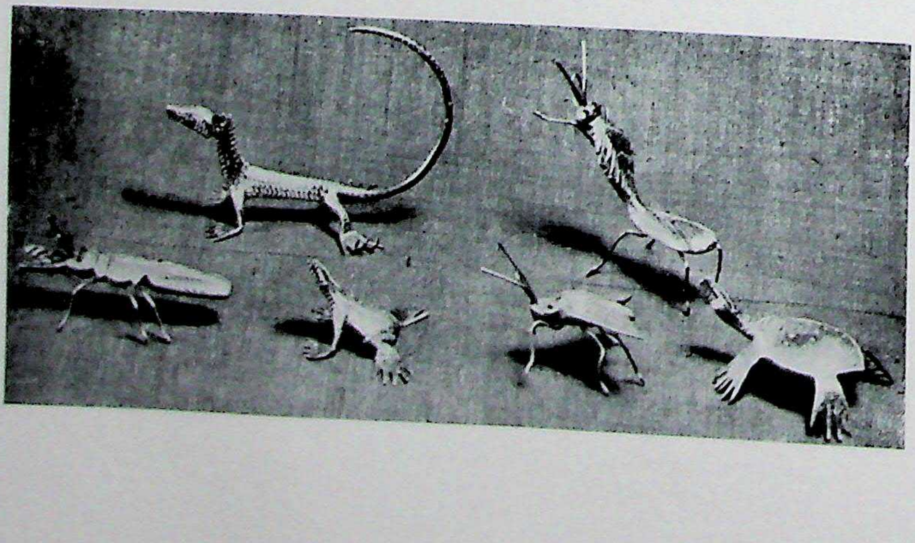
*Facing page.* Bronze image Laxmi (*top*), and terracotta mother and child. Tamilnadu.

*Right.* Image in wood of Siva seated on his mount. Tamilnadu.

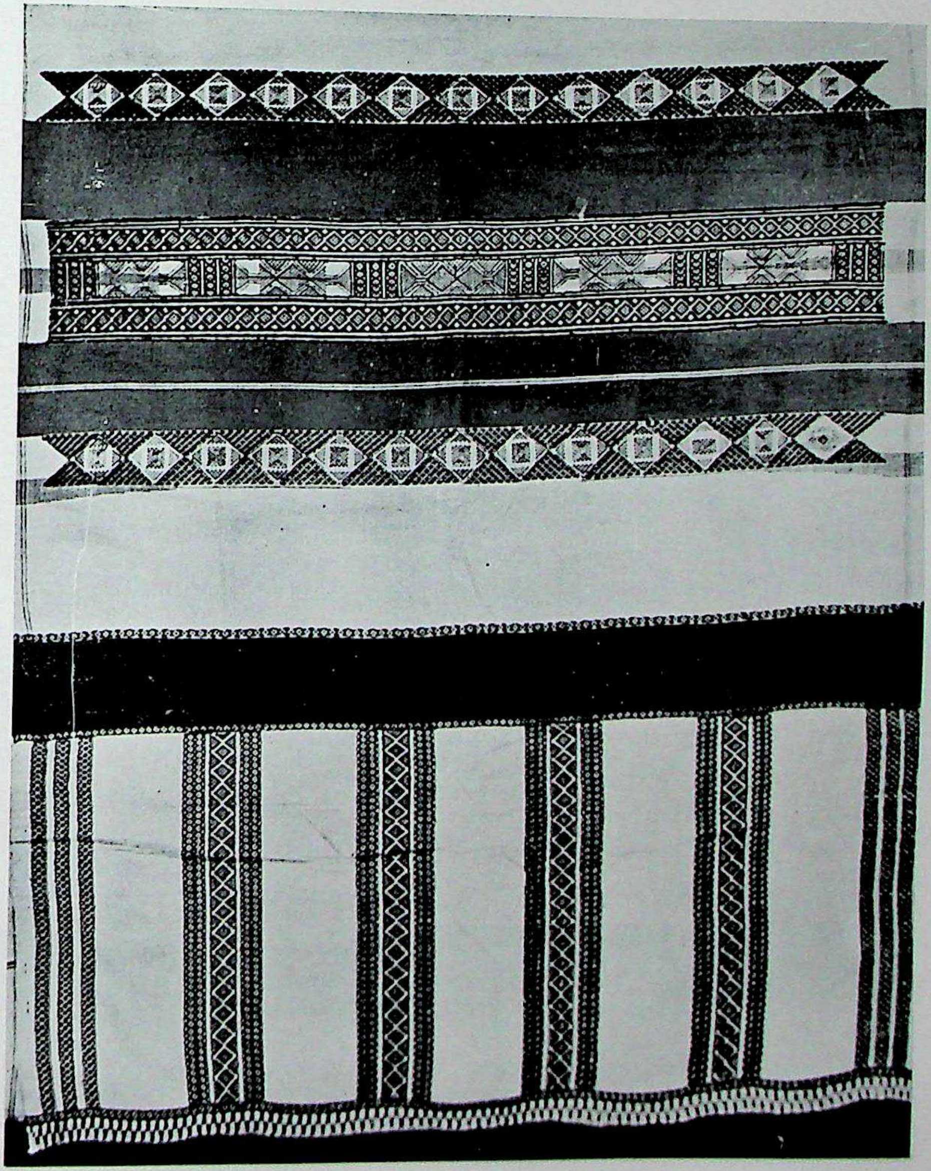


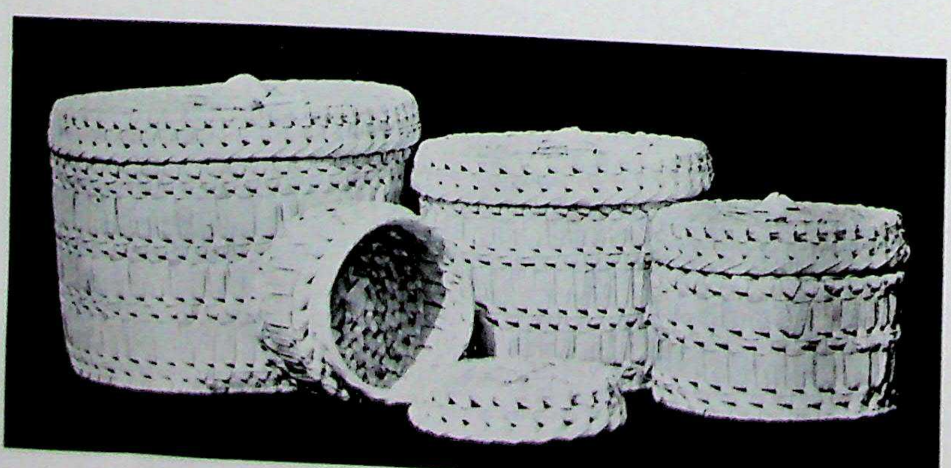


*Left.* Terracotta horse. Ayanar, Tamilnadu.
*Below.* Insects delicately modelled in brass. Madras, Tamilnadu.



Embroidered cotton *chaddar* made by Toda tribals. Nilgiris, Tamilnadu.

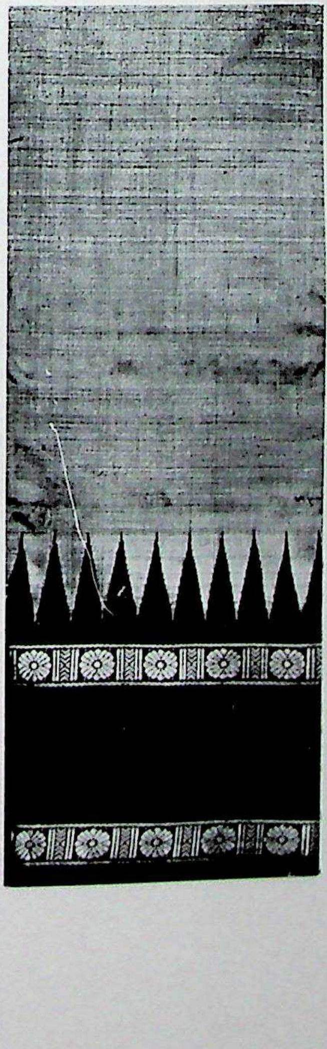


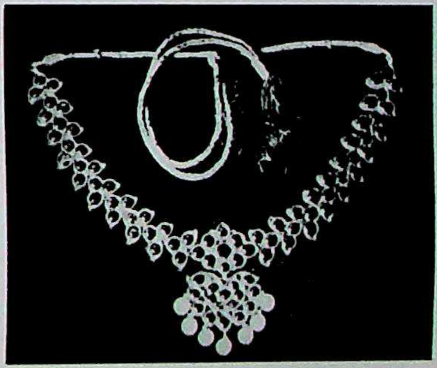


*Facing page*. Sunhemp carpet. Tamilnadu.

Containers made in palm leaf. Tamilnadu.

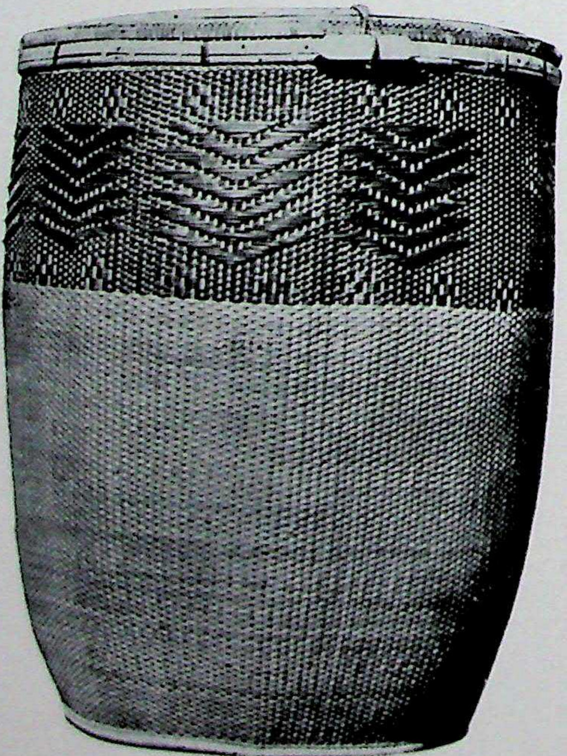
*Below*. Detail of a Kanchipuram silk saree border (*left*) and necklace with precious stones. Tamilnadu.

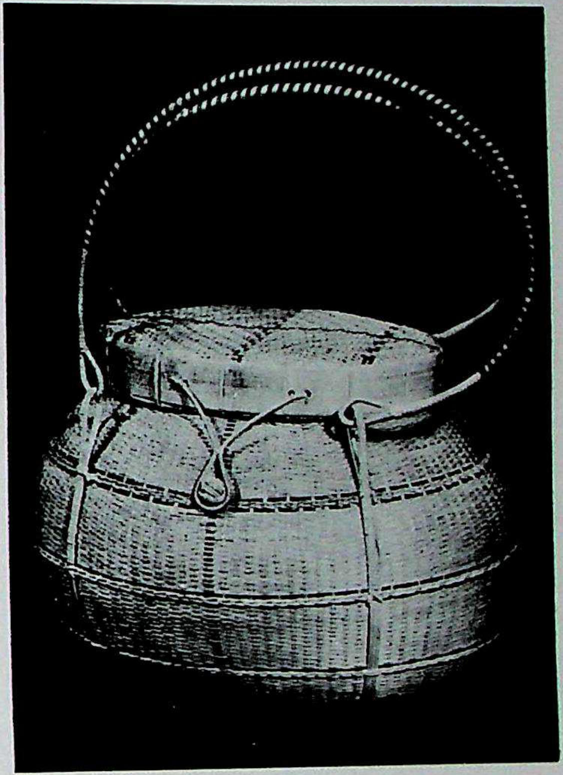


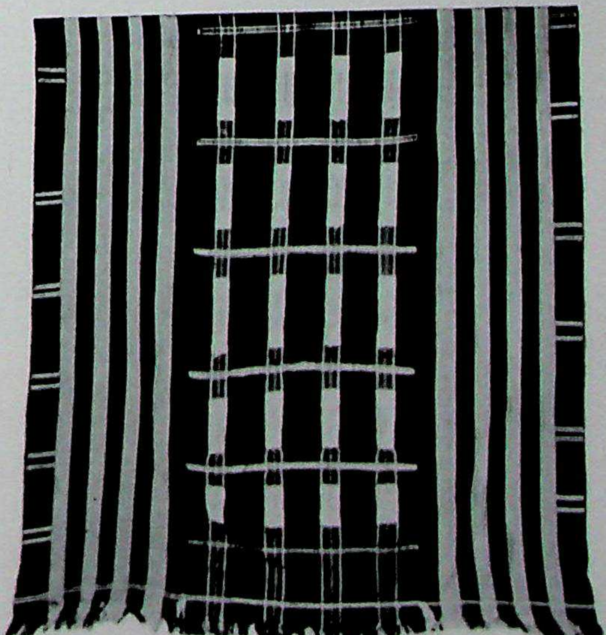


*Below.* Storage basket in bamboo. Tripura.

*Facing page.* Cane and bamboo basket, and woven cotton shawl. Tripura.

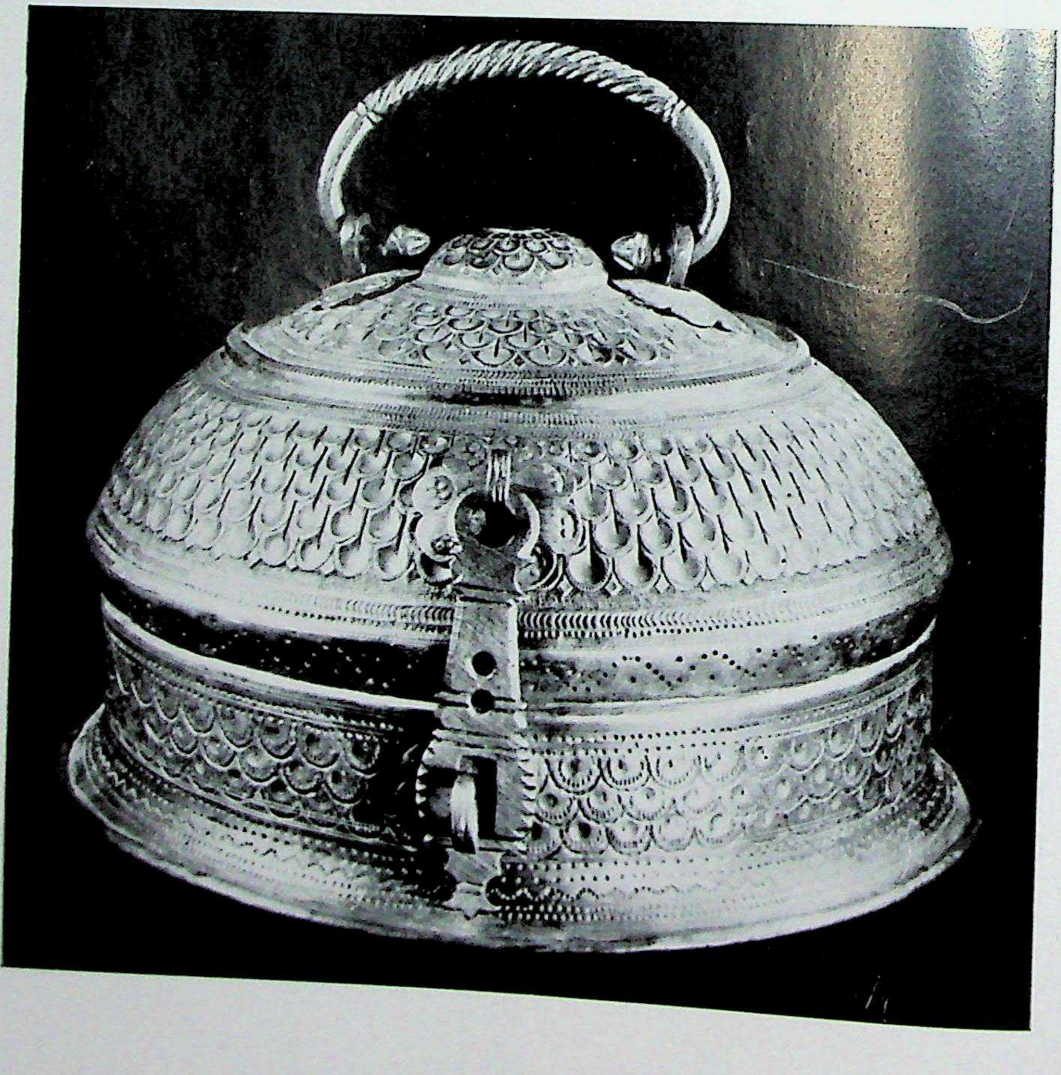


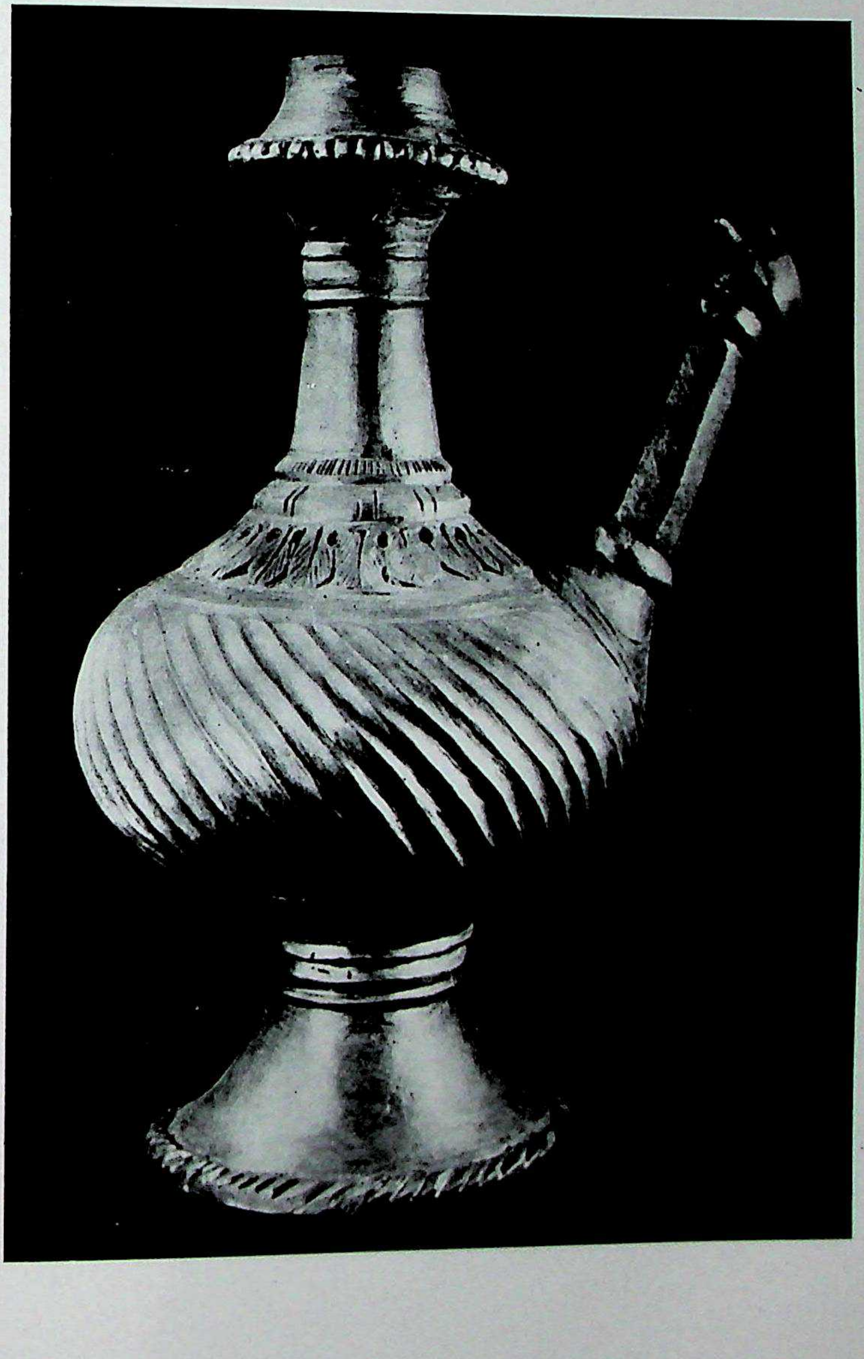


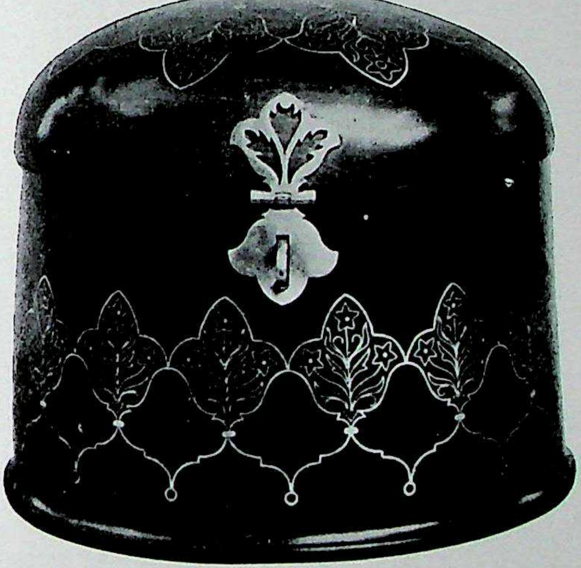


*Below.* Betel-nut box in brass. Banaras, Uttar Pradesh.

*Facing page.* Brass water vessel. Banaras, Uttar Pradesh.





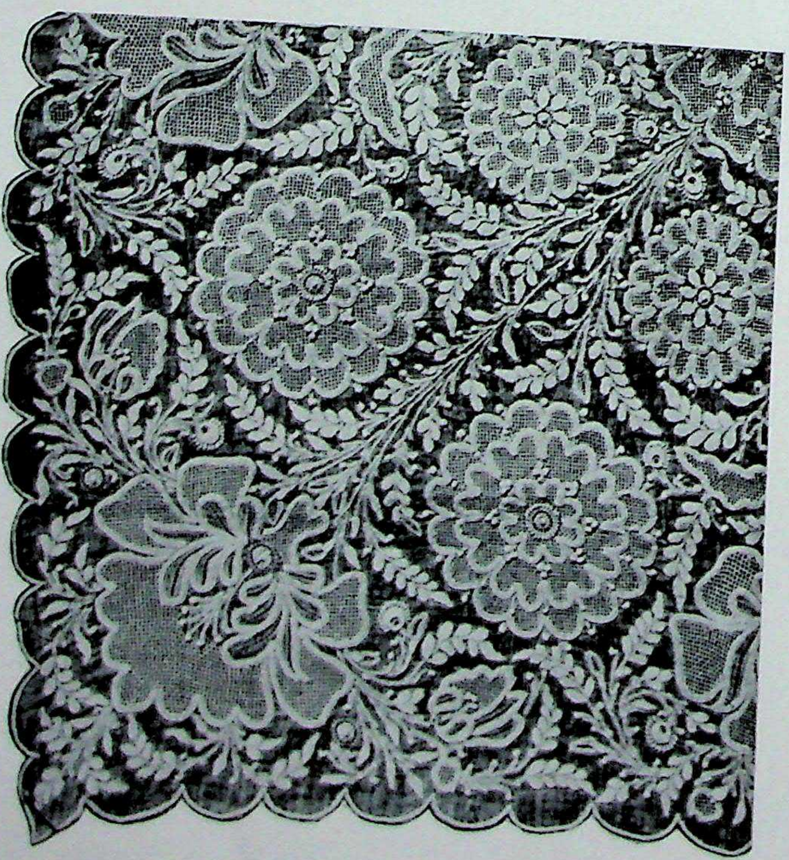


*Facing page.* Bowl in soapstone. Banaras. Uttar Pradesh.

Ritual water vessel in copper. Almora. Uttar Pradesh.

*Above.* Wooden box with *tarkashi* (brass wire inlay) work. Mainpuri, Uttar Pradesh.

Detail of *chikan* table cloth. Lucknow, Uttar Pradesh.



restrictions on the export of ivory products, especially to USA, a number of ivory workers have taken to wood carving, the two crafts requiring almost similar skills.

Ivory figurines depicting gods, animals, birds mythological deities, and folk motifs are known for their intricacy of carving. Ivory carving and ivory turning are carried out at many places in Rajasthan and some popular items include bangles boxes, chessmen, animal figures, combs paper cutters and dagger hilts, some of which are painted.

In some cases, particularly in the boxes and lamps, the *jali* is intricately cut and perforated with floral patterns as well as human and animal figures. Jaipur, Ajmer, Bikaner and Jodhpur are the main production centres, Jodhpur being famous for ivory bangles made in different sizes so as to cover the whole arm from the wrist right up to the shoulder. These bangles are often decorated with glass beads, coloured lace, gold leaf or simple colour ornamentation.

**Leather.** The manufacture of leather articles is carried out all over Rajasthan. Shoes made for rural use have a robust strength, with bold patterns executed in very bright colours and heavy, coarse stitches. Very interesting development work in rural leather craft is being done at Tilonia by the Social Work Research Centre. For city people and tourists, there are the well known, light, boat-shaped slip-on shoes called *mojris*, made mostly in Jodhpur and Jaipur, that are delicately embroidered and finished.

A speciality in leather are saddles, decorated with embroidery and applique work. Bikaner in Rajasthan has also perfected the art of making water bottles with camel hide. At present 10-15 workers are engaged in this craft. The bottles are decorated with raised designs covered with gold, while the outline is worked in colour and the base in black or red, to contrast with the gold.

**Zari.** The *zari* industry in Rajasthan is centred in Ajmer and Jaipur, followed by the less important centres of Jodhpur and Khandela. It provides employment to more than 7,000 artisans, and the production, at present, is intended mainly for the domestic market. The products include *badla* and *gota* commonly used in bridal costumes and ceremonial garb.

**Pottery.** As in most other parts of India, pottery has had a long-standing tradition in Rajasthan. Each village or group of villages has potters making unglazed pottery for local use. Certain shapes are characteristic of Rajasthan. The *gharas kagzi* is so called because of its thin walls and extremely light weight. Nohar, Bharatpur and Bikaner (where pottery is painted with lac colours) are also well known.

The most interesting unglazed red-clay pottery, however, comes from Pokaran. Beautiful shapes for a variety of uses are turned on the wheel, except for certain portions such as the spout or the handle, which are cast separately and then attached to the body. Decoration is carried out by incising patterns on the surface and working out variations of geometrical forms.

Jaipur is known for its blue art pottery. From available information it appears that this form of pottery was introduced here in the first half of the nineteenth century. While blue pottery itself originally came to India from Persia and Afghanistan, Jaipur artisans are said to have learnt the art from Delhi and Multan potters. What makes Jaipur pottery distinctive is that the base material used is not clay but quartz.

Besides the typical turquoise blue and green, a number of other shades—pink, yellow, green, brown, mauve, grey and black have been added to the spectrum. The articles made include plates, flower vases, *surahis* (small pitcher), trays, coasters, fruit bowls and glazed tiles with hand-painted, floral designs. The industry comprises 15 to 20 small units with 250 to 300 workers all located in Jaipur. The total annual production ranges between Rs. 10 to 12 lakhs.

**Stone Carving.** Rajasthan has been called pre-eminently a place of stone carvers and masons. Stone carving is presently concentrated at Jaipur, Thanagazi, Kishori Makrana, Jodhpur, Jaisalmer and Dungarpur. The total number of artisans engaged in this craft is estimated at more than 2,500. The fine stone carving, especially the delicate *jali* work of this area, is quite distinctive. A good deal of functional domestic stoneware is also beautifully shaped and ornamented. A significant variety is made with yellow limestone, others with coloured or white marble. Some of the work is in filigreed, fretted marble or sandstone in a variety of geometrical combinations. Sculpting is still a very live art in Rajasthan and Hindu deities made in white marble and sometimes gilded over are popular. Jaipur also produces the largest number of stone images which are supplied to temples all over the country.

**Paintings.** The simplest among these are done on the wall, and though folk in style, they nevertheless have some of the flavour of frescoes one sees in the old palaces. The tradition of painting the walls of houses with scenes from mythological and chivalric tales has been prevalent in Rajasthan for the past many centuries.

Miniatures are the most famous among paintings developed under the patronage of various rulers. The art still continues, though with considerably less patronage, in places like Nathwara, Udaipur and Bikaner, although most paintings made now are copies of old originals.

Noted among paintings are those made on cloth, known as *pichavais*, and intended as backdrops for the statue of the temple deity. Originally, these were made for different seasons and festivals for use at worship but later they came to be sold to pilgrims. In this a thin layer of starch is applied on the cloth and the painting is done in tempera.

Special mention must be made of cloth scroll paintings rendered in folk style and known as *phads*, depicting the lives of local heroes. They tell mostly the story of Pabuji Ramdevji and Dev Narainji whose exploits are sung by minstrels (Bhopas) around the villages. The use of vibrant, raw colours and bold lines and a two dimensional treatment of figures with the entire composition arranged in sections are some of the unique features of these paintings.

Nathdwara has 150 painters in the *pichavai* technique, Jaipur 20, and Udaipur, 6. Shahpura in Bhilwara has 20 *phad* painters and Udaipur, 4.

**Papier-Mâché.** Papier-mâche is a traditional craft with a concentration of craftsmen in Jaipur. About 300 artisans are reported to be engaged in it. The products include animals and birds, particularly cocks, parrots, and pigeons. Papier-mâche folk products, especially bowls in Banasthali, are particularly pleasing.

**Toys and Dolls.** As in other parts of India, the toys and dolls made here are intended not only for play but have ritual significance as well. Besides a large variety of clay, papier-mâché and wood toys, metal cast toys are also made in small numbers. Cloth toys from Jaipur with the decoration worked in coloured paper and tinsel are especially popular. Jaipur has emerged as a producer of gay and colourful dolls depicting Rajasthan life and culture. Five production units in Jaipur, employing about 40 artisans, have an estimated annual production of Rs. 50,000.

**Reed and Bamboo Products.** Reed *moorah* making is concentrated at Ajmer and Jaipur engaging 300 artisans. Bamboo production centres are concentrated at Abu Road and Banswara with about 400 workers. The craft has not, however, yet developed enough to meet the demand of sophisticated urban and export markets.

**Folk Musical Instruments.** Rajasthan has a rich variety of folk music and musical instruments. The important ones preserved and still used today are the *rawanhatha*, an instrument of the viol family played with a bow; the *jantar* of the harp family, consisting of two gourds joined with a large bamboo, and used by the Bhopas; the *sindhi sarangi*, a string instrument of the viol family made of steel, and used by professional folk singers, the Langars; the *kamayacha*, somewhat like the sarangi; and the *satara*, an aerophonic double flute consisting of two flutes played simultaneously, and made of bored wood.

## Sikkim

Sikkim, in the eastern Himalayas, is famous for its scenic splendour and the variety of its fauna and flora. Its hills are covered with luxurious tropical vegetation and among its high peaks are many picturesque Buddhist monasteries where, besides images of Lord Buddha, one finds many objects of art and craft for reverence and decoration. Ornate woodwork and resplendent murals especially attract one's attention. Of Sikkim's 67 monasteries, Penniayangtse in West Sikkim is the most important.

There are three distinct races in Sikkim—the Lepchas, the Bhutias and the Tsongs—the latter two being immigrants from Bhutan and Nepal, respectively. A sense of kinship has evolved among them through centuries of living in close proximity. In Gangtok, the capital of Sikkim, the bazaar is a medley of the different communities comprising the state. Although 90 per cent of the people are Mongol, their distinctive clothes and jewellery express the individuality of the different tribal groups—the muted, harmonious colours of the Lepchas, the gay silks of the Bhutias and the heavy ornaments of the Nepalese Sikkimese.

Esoteric masks, flashing silks, opulent brocades and embroidered boots are wore by the ceremonial Sikkimese dancer, whose choreography originates in religious myth and legend. Two annual dance festivals are held and particularly splendid are the Warrior Dance performed in worship of the Kanchenjunga, and the Black-Hat Dance demonstrating the triumph of good over evil, performed on Lossoong, the Sikkimese New Year.

The Palden Thondup Cottage Industries Institute at Gangtok is a training-cum-production institute where about 125 students learn and produce traditional cottage crafts. Its different sections include carpet weaving, handloom and Lepcha weaving, wood carving, the art of *tankhas* and hand-painted masks, handmade paper and various other crafts (cane and bamboo work, lamp shades, lathe work, hat-making, footwear, fancy bags, purses, etc). The handmade paper unit of the Institute employs about 25 people and its monthly output is Rs. 15,000.

Carpentry work, which was also being done at the Institute, has been largely shifted to the woodwork unit under the Forest Department, which now manufactures a wide range of furniture.

**Carpets.** A few dozen artisans work at Gangtok and Chungthang on hand-knotted woollen carpets. This excludes the craftsmen working in the Cottage Industries Institute Gangtok. Their annual production capacity is estimated at Rs. 100,000. The designs of Sikkimese carpets are chiefly of Tibetan origin, and craftsmen still use vegetable dyes. This craft has scope for expansion; carpet weaving could be extended to villages by training new workers, supplying them with woollen yarn and assuring them of a market. At Dentam and Hilley about 10 people are employed in *durrie* weaving, and the craft could be further developed if extended to woollen *durrie* weaving.

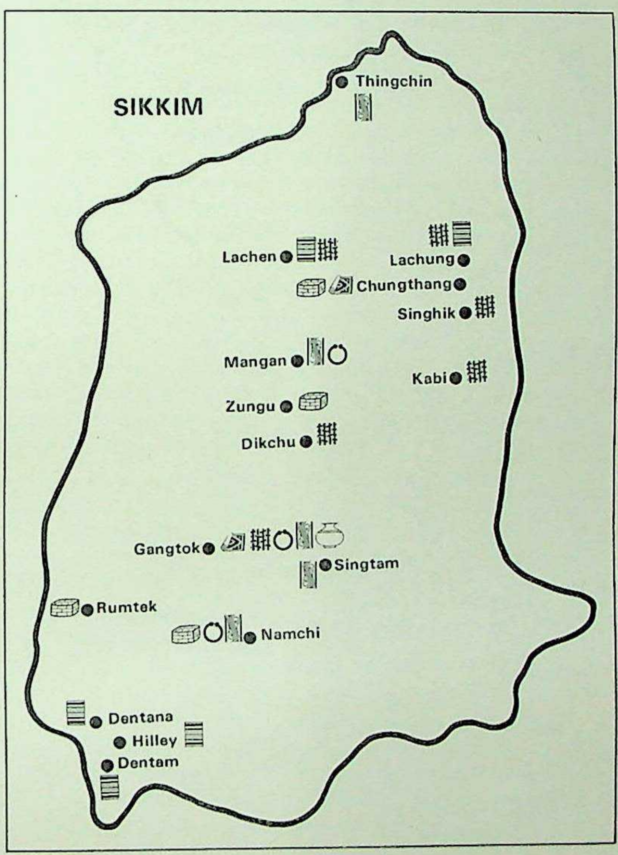
**Blankets and Tweeds.** Twenty people are engaged in weaving blankets and tweed at Lachen and Lachung. Like carpets, blanket and tweed-weaving can be developed further with some training and proper arrangements for supply of woollen yarn and good designs. In west Sikkim, weaving *raris*—rough woollen blankets—on very simple portable looms could also be similarly developed.

**Lepcha Weaving.** A dozen persons are engaged in Lepcha belt-loom weaving in Gangtok, Singhik, and Kabi, with an annual production capacity of about Rs. 30,000. Lepcha-weaving is restricted to small width cloth woven on back-strap loin looms. It is very tight in weave, and the Sikkimese take pride in using this in their costumes, and are now also making shoulder-bags with it.

**Cane and Bamboo.** The bamboo craft exists in almost all the villages in the interior of Sikkim. It is specially concentrated in Zungu, Chungthang, Rumtek and the surrounding areas, with about 60 craftsmen. The annual production capacity per worker averages between Rs. 4,000 to Rs. 7,000. This is another craft where, with some improvement in techniques and design, considerably more employment, production, and sales could be ensured.

**Wood Carving.** A traditional craft originally patronised by monasteries, and now by the Cottage Industries Institute, it employs about 10 craftsmen in Gangtok with an annual production of around Rs. 60,000. If seasoned wood were used for folding or knock-down furniture, this craft would have considerable export potential.

In some villages wooden containers and utensils are made



from ordinary wood by the turning process. An interesting use of the wooden pot is for churning curd to make butter, in which the churner is also made of wood.

**Metal Work.** This craft again is concentrated at Gangtok. There are a few units employing about 20 craftsmen with an estimated annual production of Rs. 100,000. The brass/bronze cast items include bowls, plates and some ritual articles. It has been suggested that training young people in metal casting of small statues would lead to the expansion of this craft.

**Jewellery.** Sikkim is known for its silver and gold jewellery, and its 'seven metal' bangles are especially popular. There are 3 or 4 workshops in Gangtok that make jewellery, mainly for tourists.

A mechanised unit—Sikkim Jewels—which came into existence in 1974-75, could with advantage develop the cutting of precious and semi-precious stones for export, and faceting of diamonds and other precious stones for dials and decorative chains for watches.

# Tamilnadu

Tamilnadu, land of tropical beaches, green fields and red earth, offers a wide selection of exquisite handicrafts. Famous Kanchipuram silks or tie and dye saris from Madurai, the beautiful Swamimalai bronzes, sculptured stone pieces from Mahabalipuram and the wood carvings from Virudhunagar represent the best in craft tradition. Such traditional skills are also being adapted to present day needs. For instance, the traditional pottery of Karigiri has now been oriented for modern homes.

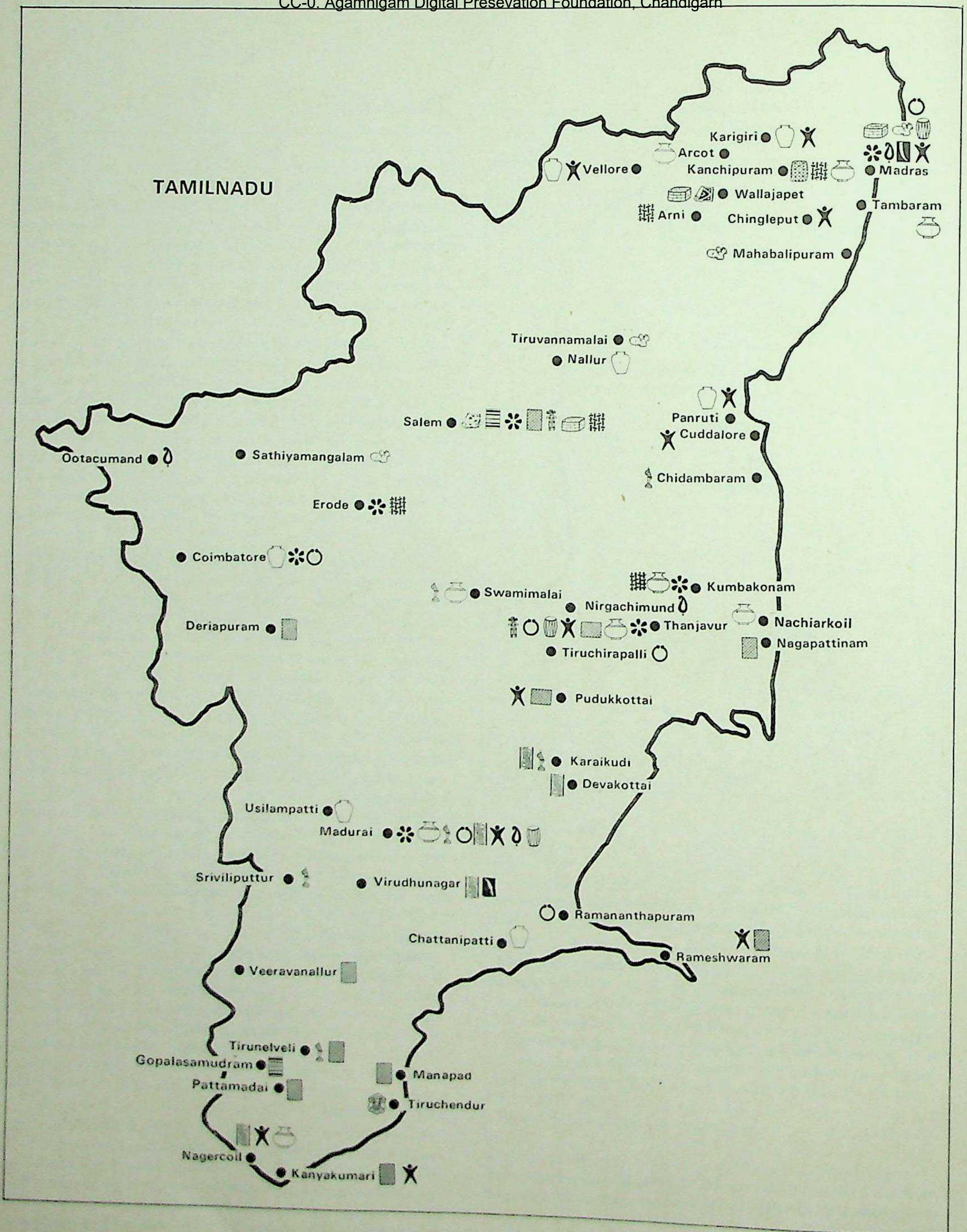
Craft skills find expression in the simplest things such as palmyra leaf products, cane articles, or sun-hemp druggets. Even grass is woven with great delicacy into mats. The sculpture of Tamilnadu is admired by connoisseurs all over the world, and it has provided source material for the stone carving now being done by traditional craftsmen according to the *silpashastras*. Important centres of stone carving producing idols and statues are Mahabalipuram, Mylaudy, Modaiyur and Tiruvannamalai. A school of training at Mahabalipuram set up by the All India Handicrafts Board, has trained several young people in this craft.

**Art Metalware.** The artistic metalware of Tamilnadu includes wax-moulded icons and box-moulded *kuthuvilakkus* (lamps), silver and copper encrusted brass sheet work, and bronze sculpture. The production or bronze of copper icons by the cire-perdue (lost wax) process is concentrated mainly in the Swamimalai area of Thanjavur, though the craft also exists in Kumbakonam, Tambaram, Madurai, Nachiarkoil and a few other places. Craftsmen usually manufacture the icons against orders from temples. Sometimes the order specifies particulars of design but very often these are left to the craftsman's discretion. Copies of old masterpieces are also being cast, for sale, under the direct supervision of traditional master craftsmen.

From Thanjavur, the ancient capital of the Chola dynasty, come some of the finest examples of embossed work. The beautiful Thanjavur (Tanjore) plates, bowls, napkin rings, powder boxes etc. made of copper and brass with motifs drawn from Hindu mythology and encrusted in silver against a finely engraved background, exemplify both superlative skill and mastery of material.

Other objects cast in copper, brass, bronze and bell metal, include *puja* items such as different types of lamps, *chemburs*, (containers for ritual water) bowls and bells, special utensils, and items such as paperweights, menu stands and ash-trays which are made at Nachiarkoil, Nagercoil, Kanchipuram and Arcot. Madurai is famous for a range of charming miniature brass insect and reptile models. The number of craftsmen engaged in metal work is about 1,200 and their estimated production is Rs. 40 lakhs annually.

**Wood Carving.** A high degree of technical skill characterises the wood carvings of Madurai. The delicate carvings in the Kalyana Mahal of the Shree Meenakshi Temple at Madurai and the elaborately carved temple cars speak of the excellence of wood carving as a decorative and devotional art in this part of the country. Today, while a few traditional craftsmen continue


TAMILNADU
Karigiri
Arcot
Vellore
Kanchipuram
Madras
Wallajapet
Tambaram
Arni
Chingleput
Mahabalipuram
Tiruvannamalai
Nallur
Panruti
Salem
Cuddalore
Ootacumand
Sathiyamangalam
Chidambaram
Erode
Coimbatore
Kumbakonam
Swamimalai
Nirgachimund
Deriapuram
Thanjavur
Nachiarkoil
Nagapattinam
Tiruchirapalli
Pudukkottai
Karaikudi
Devakottai
Usilampatti
Madurai
Srivilliputtur
Virudhunagar
Ramananthapuram
Chattanipatti
Rameshwaram
Veeravanallur
Tirunelveli
Gopalasamudram
Manapad
Pattamadai
Tiruchendur
Nagercoil
Kanyakumari

to carve splendid specimens of mythological and human figures, others are applying their skill to objects of everyday use. From Madurai and Virudhunagar come tables, especially peg tables, exquisitely carved with traditional designs, with characteristic elephant motifs on the legs.

**Handlooms.** Tamilnadu is a part of the great weaving belt that extends down the east coast of India. The cotton weaves of this region are particularly well known. *Lungis* and shirting, mostly in checks, and the popular Bleeding Madras are woven all over the villages of Tamilnadu. Here, the co-operative organisation of weavers is also very strong. Madras cottons—60s *x* 40s—in plain, checked and striped designs are an important export item as fabrics as well as tailored, ready-made casual wear.

Kanchipuram silk saris with their rich gold borders have again become very popular with traditional designs adapted for modern wear. The All India Handicrafts Board did some pioneering work in this field in the early sixties. A Weavers Service Centre of the All India Handloom Board at Kanchipuram has been doing remarkable research and design work in Kanchipuram silks and saris.

**Palm-Leaf Products.** Palm-leaf products include trays, flower baskets, shopping bags, travelling bags, suitcases, folding fans and toys. Although plam-leaf products are made in almost all coastal areas of India, the craft (in which usually women are employed) is concentrated in Tamilnadu in Ramnad, Tirunelveli, Kanyakumari, Thanjavur and Chingleput districts it is prevalent to some extent in Salem and South Arcot as well.

The leaf, after it is cut according to the desired size, is dipped in dye, and beautiful articles like baskets, trays, etc. are made by incorporating in the weave coloured leaves and even variegated aluminium foil in such a way as to give an attractive pattern. The rib or stem portion of the leaf may also be used occasionally for reinforcement. About 2,500 workers are engaged in this craft and they produce goods worth about Rs. 15 lakhs annually, a substantial part of it for export.

**Mat Weaving.** *Kora* grass mat weaving is an important handicraft of Tamilnadu. It is basically a family craft, each hut is a production unit, with grass drying in the courtyard, looms working inside, mats being handled at the back. Of over 80 industrial co-operative societies functioning in the state, about 40 are engaged in this craft. Though mat weavers are found throughout the state, they are concentrated in Tirunelveli. The availability of good quality *kora* grass in sufficient quantity in this district has made mat weaving an important craft. The finest mats, made on simple looms, come from Pattamadai, and have received several awards for design and craftsmanship. They may be used as floor coverings, bed-spreads, wall hangings, or table mats; cut up and stitched, they can be made into attractive hand bags, cigarette cases and other utility articles. Over 2,000 artisans make medium and ordinary *kora* grass mats and about 100 are engaged in fine quality weaving. The total annual value of mats is about Rs. 15 lakhs.

**Cane Articles.** Cane Weaving is a speciality of Madras city, which produces chairs, tables and chase loung in a variety of attractive designs. From Wallajapet and Anaikaranchatram come other decorative and utility items like baskets and trays of excellent workmanship.

**Karigiri Pottery.** In Karigiri, a small village near Madras, a dozen potter families are engaged in producing glazed artistic pottery, with traditional Persian designs. The main raw material used is a clay known as *namakattai*. Chemically, this is a kind of low-fusing China clay; the material is so soft and plastic that highly intricate designs in various shapes can be easily thrown on the potter's wheel, with beautiful cut-out or incised designs. Low-fired glazes in emerald green, deep blue and gold are commonly used. Apart from decorative vases, a variety of attractive utilitarian objects like water jugs, ink stands and ash-trays in traditional and modern forms are also made.

**Clay Aiyanars.** Dynamic horses, bulls and sometimes even human figures in various sizes—from small to larger than life size—are made in clay by village potters. These are kept at the village entrance as *gram devatas* (protectors of the village). Aiyanar figures are reported to be found in the village sanctuaries located at Chettampatti and Nallur (Tiruchirapalli), Tirripuyanam (Madurai), and Vadugapalayam (Coimbatore).

**Jewellery.** Traditional south Indian jewellery shows the best in Indian craftsmanship. Madurai, Thanjavur, Ramanathan pur and Coimbatore produce an innumerable variety of ornaments in gold. Necklaces and bracelets made in Tiruchirapalli are attractive and popular as is jewellery made of semi-precious stones with enamelling.

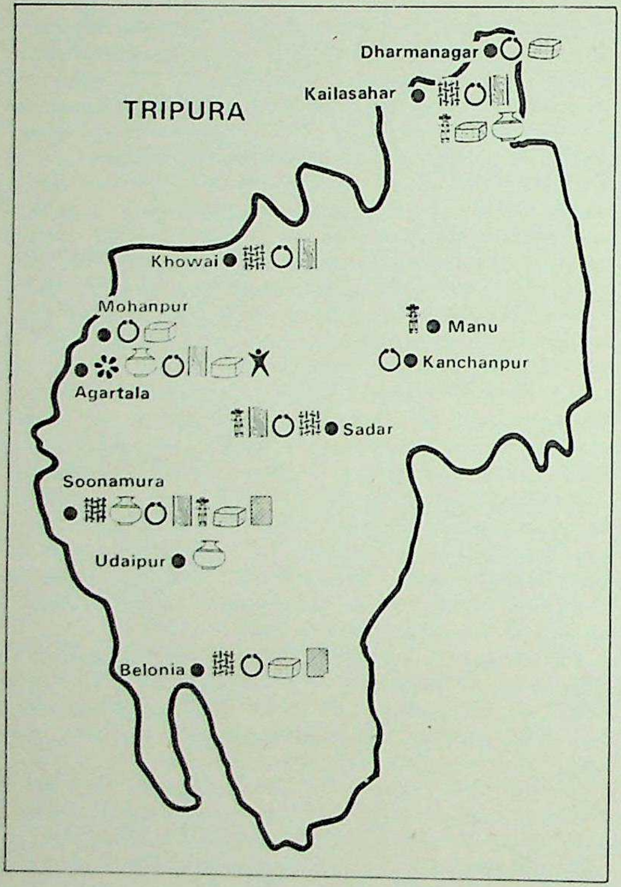
**Pith Articles.** A traditional art-craft, the pith articles of Thanjavur, Tiruchirapalli and Madurai have a distinctive charm. Models of temples, birds, animals and mythological and human figures, and realistic studies of flowers, carved with great delicacy make excellent decorative items.

**Musical Instruments.** Elegance of design, meticulous craftsmanship and a tradition that goes back several hundred years characterise the musical instruments of South India. A wide variety of concert and ritual instruments of excellent workmanship and quality are made at Thanjavur. In Madras, the All India Handicrafts Board has a centre for research into, and development of, musical instruments.

**Shell Work.** Decorative objects are made with various types of conches and shells. Functional items like lamp shades, ash-trays, paperweights incense stands and costume jewellery are made from these. In Tamilnadu, the craft is centred in Rameswaram although it is practised in certain other places like Kanyakumari, Nagercoil, Kizhakarai and Madras as well.

## Tripura

The hilly frontier state has a unique tradition in arts and crafts, sculpture and architecture, textiles, wood carving, basketry, and cane and bamboo work. With tribals comprising an important part of the population—over 3 lakhs—they have a variety of tribal crafts (especially textiles), which are often associated with their social or religious life. The important crafts are, mainly, the weaving of cotton and silk fabrics, cane



and bamboo work, *sitalpati* (mat making) and wood carving.

**Handlooms.** Handloom weaving is the most important craft in the state employing about 100,000 weavers. There are over 1.20 lakh handlooms of which 10,000 are frame looms. The artistic textile industry (tribal) is concentrated in a number of places, in the sub-divisions of Sadar, Soonamura, Khowai, Kailasahar and Belonia. The handloom items include *riha, lungi, sari, chaddar* and scarves, with Tripuri motifs peculiar to the Chakma, Kuki, Lussai and Reang tribes. The main feature of Tripura handlooms is vertical and horizontal stripes with scattered embroidery in different colours. It has a rich heritage of designs that differ from tribe to tribe.

The handloom industry plays a vital role in the economy of the state, and provides a secondary means of employment and income to tribal cultivators. Besides the private marketing channels, there is a Handloom and Handicrafts Development Corporation for marketing the handloom products of the state through Government sales emporia. Popular handloom items sold through these emporia are *lasingphee* (a quilt-like weave in which cloth is wadded with cotton during weaving), scarves, bed-spreads, cotton saris and shoulder-bags. Suggestions have also been made for making table mats, cushion covers, and canvas for folding chairs from woven tribal fabric.

**Cane and Bamboo.** This is another important craft of the state, with 55 production centres, employing about 1,000 persons, with production worth about Rs 15 lakhs annually. The craft is spread all over the state with concentrations in the sub-divisions of Kailasahar, Dharmanagar, Khowai, Sadar, Sooamura, and Belonia besides Agartala town. The articles made include mats, table lamps, bags, *moorahs*, fruit baskets and vases. The Craft Teachers' Training Institute (C,T,T,I,) set up by the state Government has done commendable work in this field.

The State Department of Industries runs a Design Extension Centre at Agartala, and the All India Handicrafts Board has established a Bamboo and Cane Development Institute which has taken up research in the chemical treatment of bamboo. It also provides an advanced course of training in bamboo work—seasoning, preservation, and craft design. The Agartala Jail too has developed many new furniture items. At Agartala, a private registered society—Milan Sangha, with about 60 workers—has taken up the production of popular handicraft items, specialising in bamboo screens, lamp stands, and table mats. One important problem for the jail and other production units is the non-availability of sufficient quantities of cane. At the same time there is considerable prospect for developing knock-down bamboo furniture.

**Sitalpati.** A major craft, it is practised primarily in two sub-divisions, Belonia and Soonamura, where the raw material grows in abundance. A sizeable number of artisans produce these for household use in the state.

**Wood Carving.** This is a widely practised craft in most sub-divisions of the state. Besides figures of the rhinoceros, plaques of Durga, Kali and other divinities are also carved. Some interesting tribals figures are made at Dalubari in Kailasahar sub-division.

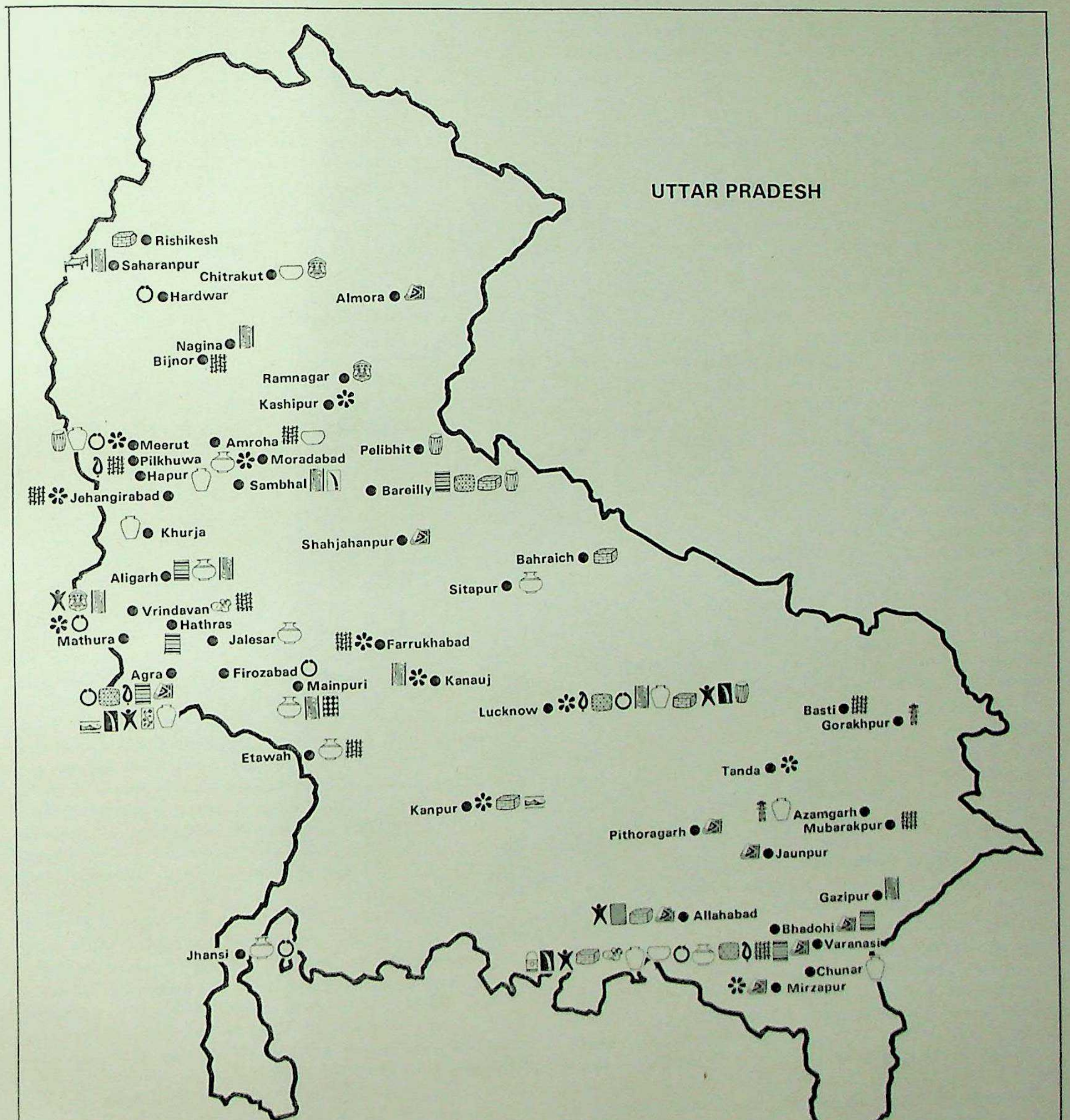
**Silver Ornaments.** Different sub-divisions of the state specialise in producing tribal ornaments, depending on the ethnic character of the population. The main production centres are in Agartala, Dharmanagar, Khowai, Soonamura and Belonia.

**Brass and Bell Metal.** Brass and bell metal articles required by the people are partly produced in Assam and West Bengal, and partly in Tripura. Those made in Tripura have a characteristic simplicity in shape. The craft is practised in (Agartala town, Narshinggarh), Soonamura (Bisalgarh, Nalchar, Melagarh Udaipur, Radhakisorpur, and Kailasahar

**Terracotta.** Terracotta articles, including toys, are produced as ritual items for decoration, and for utility throughout the state wherever plastic clay is available. The main concentration of the craft is in the sub-divisions of Kailasahar Sadar (Golbazar), and Soonamurah (Nalchar, Dayarampara, Bishalgarh, Melagarh). Among other crafts mention may be made of the manufacture of incense burners, toys and dolls.

## Uttar Pradesh

The handicrafts of Uttar Pradesh occupy a significant position


UTTAR PRADESH
Rishikesh
Saharanpur
Chitrakut
Hardwar
Almora
Nagina
Bijnor
Ramnagar
Kashipur
Meerut
Amroha
Pelibhit
Pilkhuwa
Moradabad
Hapur
Sambhal
Bareilly
Jehangirabad
Khurja
Shahjahanpur
Bahraich
Aligarh
Sitapur
Vrindavan
Hathras
Mathura
Jalesar
Farrukhabad
Agra
Firozabad
Mainpuri
Kanauj
Lucknow
Basti
Gorakhpur
Etawah
Tanda
Kanpur
Azamgarh
Mubarakpur
Pithoragarh
Jaunpur
Gazipur
Allahabad
Bhadohi
Jhansi
Varanasi
Chunar
Mirzapur

in its economy, especially in areas of employment and export. Of over 20 lakhs artisans engaged in handicrafts throughout the country, about 5 lakhs work here, producing over 30 per cent of the total value of handicrafts in the country, and accounting for the majority of exports in handicrafts, with the exception of handlooms gems and jewellery.

**Carpets.** Uttar Pradesh has the greatest concentration of weavers and the largest number of production centres, particularly the Mirzapur-Bhadohi belt comprising Varanasi, Mirzapur, Jaunpur and Allahabad districts. Mirzapur carpets came to the attention of the world through the Great London Exhibition of 1851, when they were universally admired not only for their original patterns, fine wool and rich colours, but also for being produced in sizeable quantities of acceptable commercial quality.

**Mirzapur-Bhadohi.** According to a survey in 1974, there were about 74,000 weavers in the Mirzapur-Bhadohi area and 27,000 looms. The number of weavers is now estimated at over a lakh and the number of looms at about 40,000. The level of production is over Rs. 90 crores, accounting for nearly 90 to 95 per cent of the total production of carpets in India, of which 95 to 98 per cent is exported.

There are about 300 well established exporters of carpets in this area (200 manufacturer-exporters and 100 merchant-exporters). In addition, there are about 80 to 90 manufacturers—*karkhanadars*—as well. Their establishments are located on both sides of the Ganges, i.e. Bhadohi, Khamaria, Gopiganj, Ghoria, Parsipur, Babusarai and Mirzapur. Craftsmen in this industry are generally employed on a piece-rate basis. The wages of weavers, embossers and clippers are governed by the Minimum Wages Act passed by the Government of Uttar Pradesh, although due to a shortage of weavers, wages have gone up in recent years.

The versatility of carpet weavers in this area is well known. They can weave carpets of any design, though lately there has been a tendency towards using Persian designs. The qualities produced till a few years ago were mostly low and medium, but there is now a welcome trend towards the production of finer qualities. Another significant improvement has been the washing of carpets, which makes them clean and lustrous.

**Agra.** The two main organised production units in Agra are the East India Carpet Company and the Kailash Carpet Company, though several entrepreneurs have also set up looms in the city and in neighbouring villages. The number of looms has risen from about 300 a few years ago to over 1,500. While the two organised factories continue to manufacture high quality carpets, mostly in three varieties, Persian (Isfahan and Kashan varities), Turkoman and Aubusson (French), the major production in Agra is in the quality 12 x 18 knots per square inch.

**Shahjahanpur.** Shahjahanpur as a carpet weaving centre is only a little over a hundred years old. At that time a convict began to weave carpets to earn his livelihood. Today there are about 500 families and roughly 2,500 people at work on about 100 looms.

**Brocades, Saris and Scarves.** On the banks of the Ganges, Banaras (now Varanasi) is famous the world over for its brocades and fine silks. Its superb brocades, locally known as *kimkhwab*, its tissues, silk saris and scarves, whether single coloured, striped, or patterned, are immediately recognisable by the exquisite quality of silk, the fineness of weaving, and the delicate motifs. These are produced in a variety of hues, though today the gold and silver thread is rapidly being replaced by synthetic gilt fibres to reduce costs.

It is interesting to note that the best weavers are Muslims, and they frequently occupy several interconnecting floors of houses in a single locality. These families sell directly from their homes, and some of the more well-to-do both export and organise local labour. Another typical Varanasi convention is the evening market when textile families and brokers collect to sell, side by side. The delight of the situation lies in the abundance of colour, and in the intimacy and immediacy of sales relations. There are about 1 lakh weavers with an annual production of about Rs. 10 crores. The All India Handloom Board runs the Institute of Handloom Technology and a Weavers' Service Centre at Varanasi which experiments with designs, colours, textures and fibre mixes.

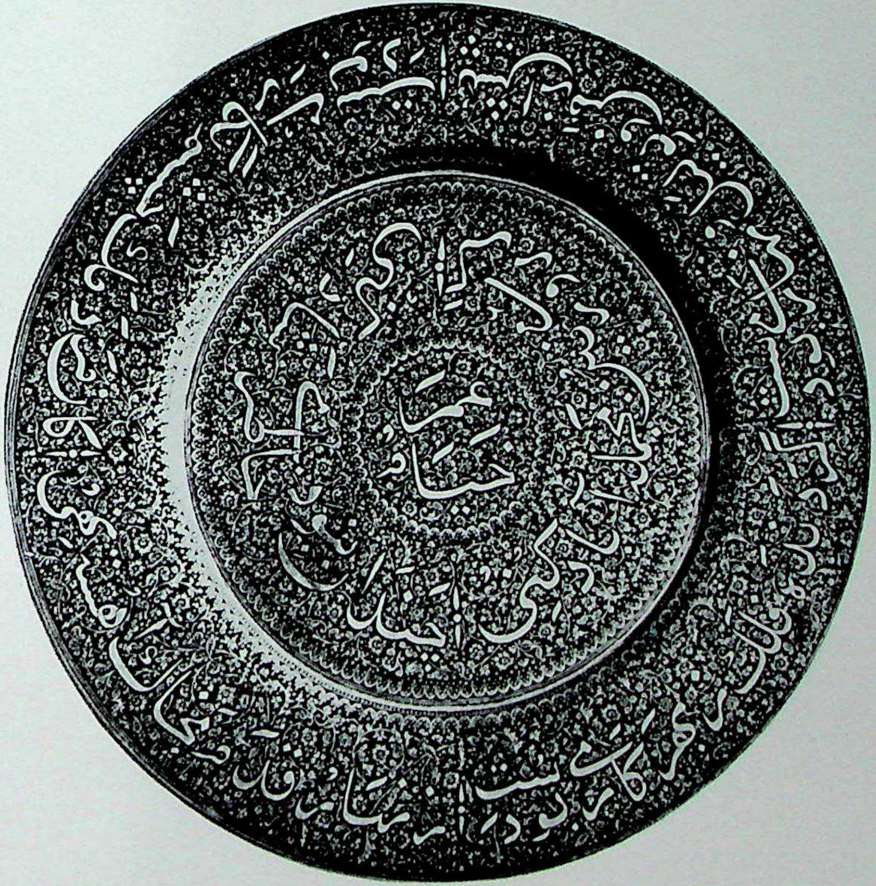
**Handprinted Textiles.** Farrukhabad is one of the more important centres of handprinting in Uttar Pradesh, though this craft is also practised in Lucknow, Mathura, Meerut, Kashipur and other places. It engages an estimated 25,000 workers whose annual output is arount Rs. 10 crores. Printed bed-spreads in the well known Tree of Life design and paisely patterns constitute the bulk item of export. Interestingly, the hand-block motifs of Farrukhabad and the *zari* motifs for Varanasi silk have a common ancestry.

**Metalware.** The production of decorative or ornamental metalware remains concentrated in Uttar Pradesh. Moradabad is the premier metalware centre in the country, commanding more than 80 per cent of the country's production and nearly 75 per cent of its present export. Generations of metal workers have contributed to the fame of Moradabad and though today the work is not as fine as a couple of generations ago, master craftsmen still continue to engrave traditional patterns on vases, bowls, and plates. Cobweb patterns, later richly enamelled in subtly blended and glowing reds, greens and blues, emerge in highly polished brass and gleam through the overlay of fused colour. The ornamental work on Moradabad brassware is of two kinds, *chikan* and *bidar*.

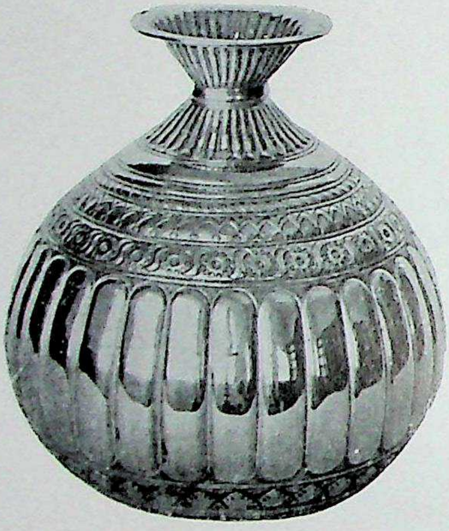
The articles made in Moradabad include traditional decanters, vases, bowls, finger bowls, and more recently, table lamps, candle stands, ash-trays, pin trays, coasters and bells. Around 60,000 workers are engaged in enamelling and metal work at Moradabad and their annual output is Rs 16 crores. Except for 20 composite units, the entire production is carried out on a piece-rate basis by separate groups of artisans who specialise in different processes of the manufacture.

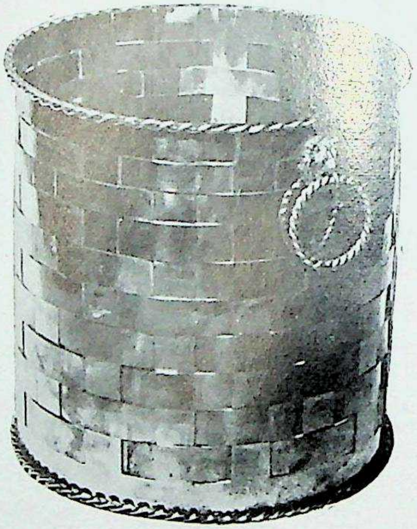
The two other important centres of brass-work in Uttar Pradesh are Aligarh and Jalesar. At Aligarh a large variety of brass images are cast, besides ornamental door handles and other fittings and fixtures. Jalesar is known for its cast bells, the major component of whose brass is iron.

Varanasi, too, is well known for its brass and copper repoussé work, executed mainly on wall plaques, trays, tabletops and big bowls that presently serve as planters. In this work the relatively soft metal is beaten out from the undersurface to reveal itself in



Brass plate with enamelling. Muradabad, Uttar Pradesh.

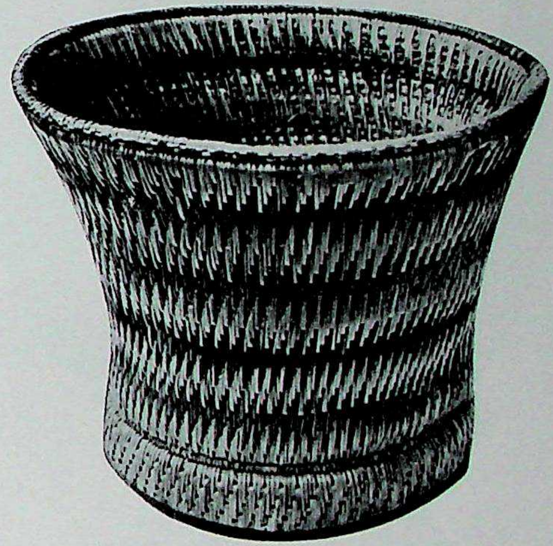


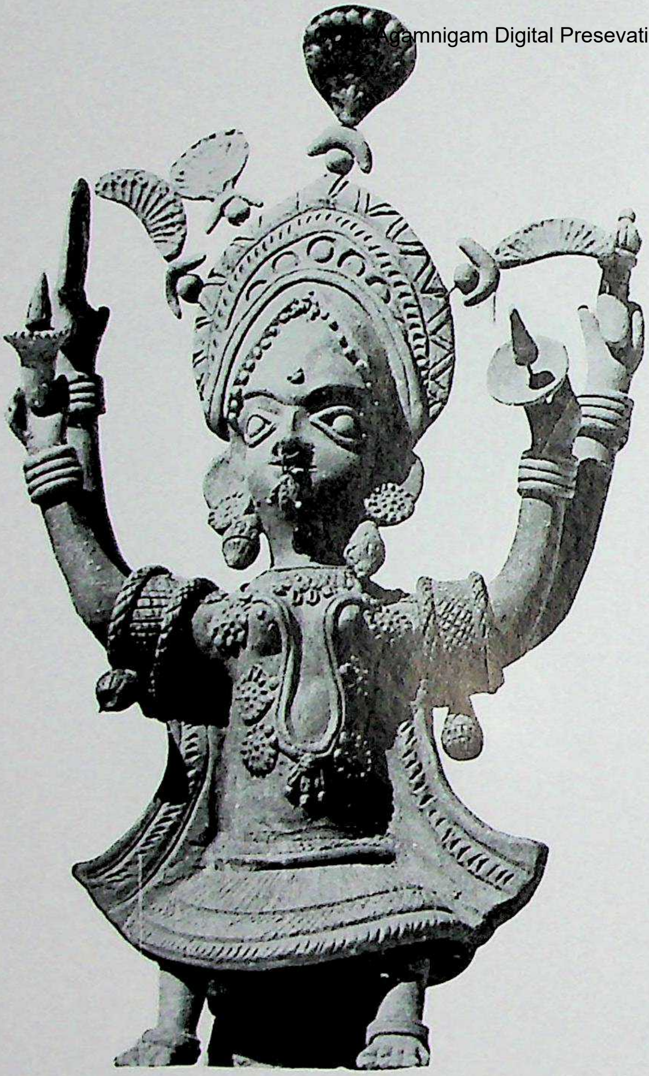


*Above.* Water vessel in copper and brass (*left*), and brass planter. Moradabad, Uttar Pradesh.

*Facing page.* (*Top*) Basket in *moonj* grass. Uttar Pradesh.

Blue pottery vase. Khurja, Uttar Pradesh.



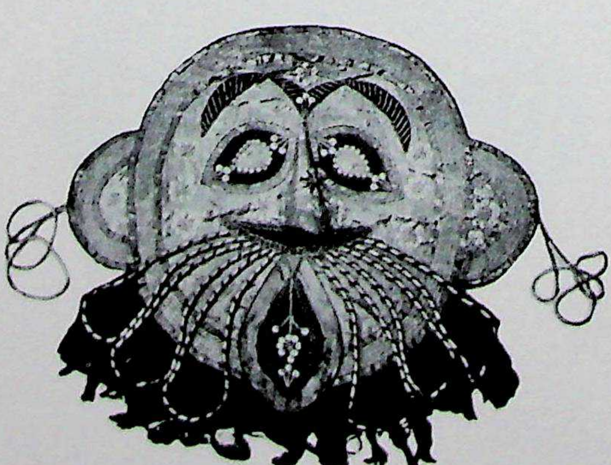


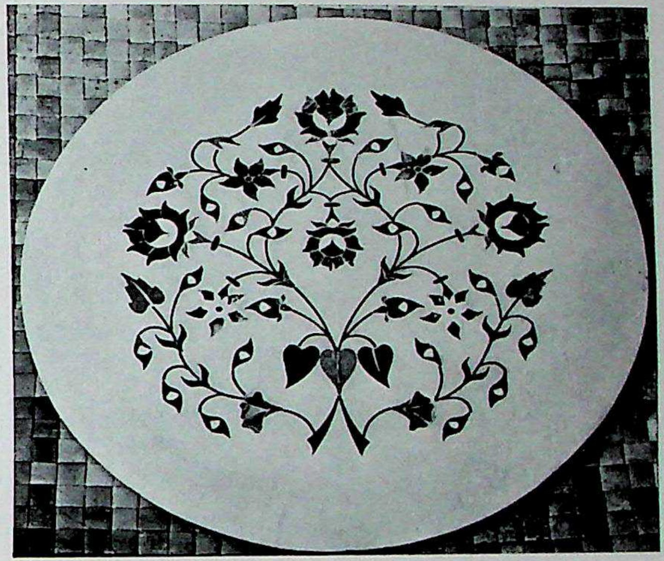
*Above.* Goddess Durga in terracotta. Gorakhpur, Uttar Pradesh.

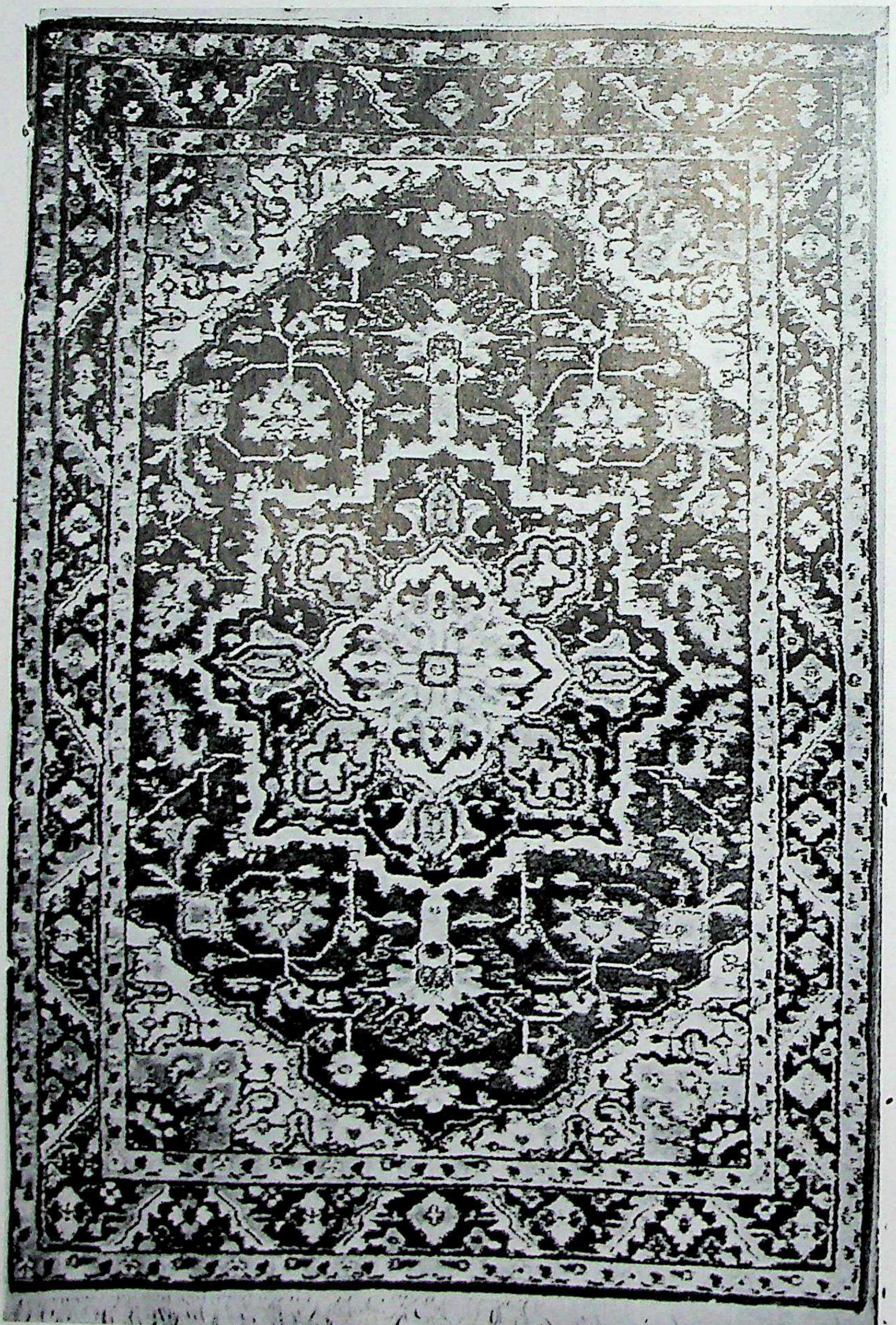
*Right.* Mask in papier-mâché and cloth. Banaras, Uttar Pradesh.

*Facing page.* Marble plate inlaid with coloured stones. Agra, Uttar Pradesh.

Detail of printed fabric. Uttar Pradesh.

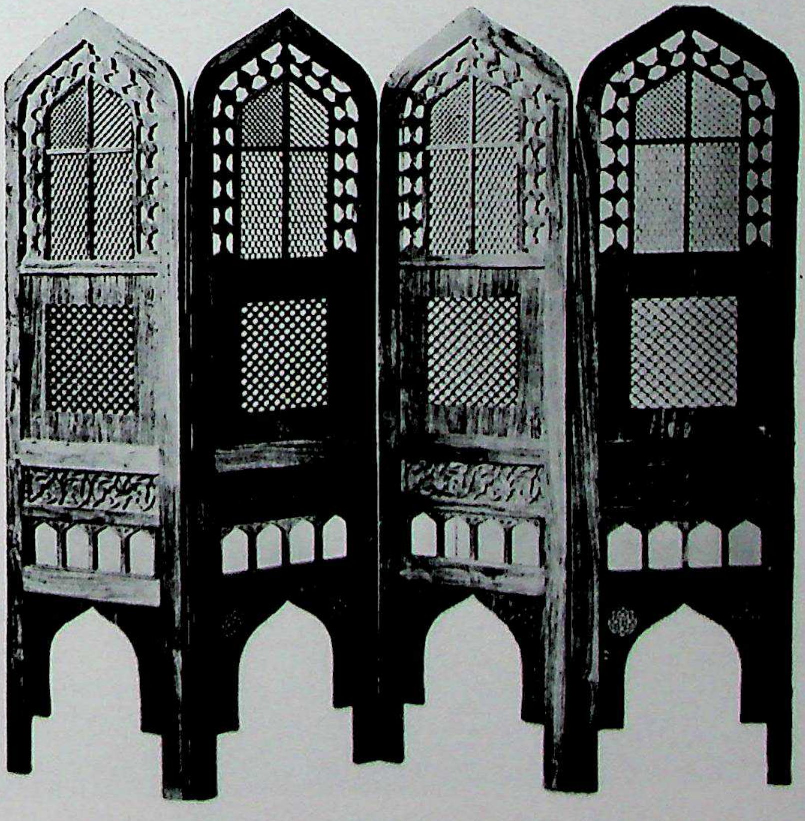






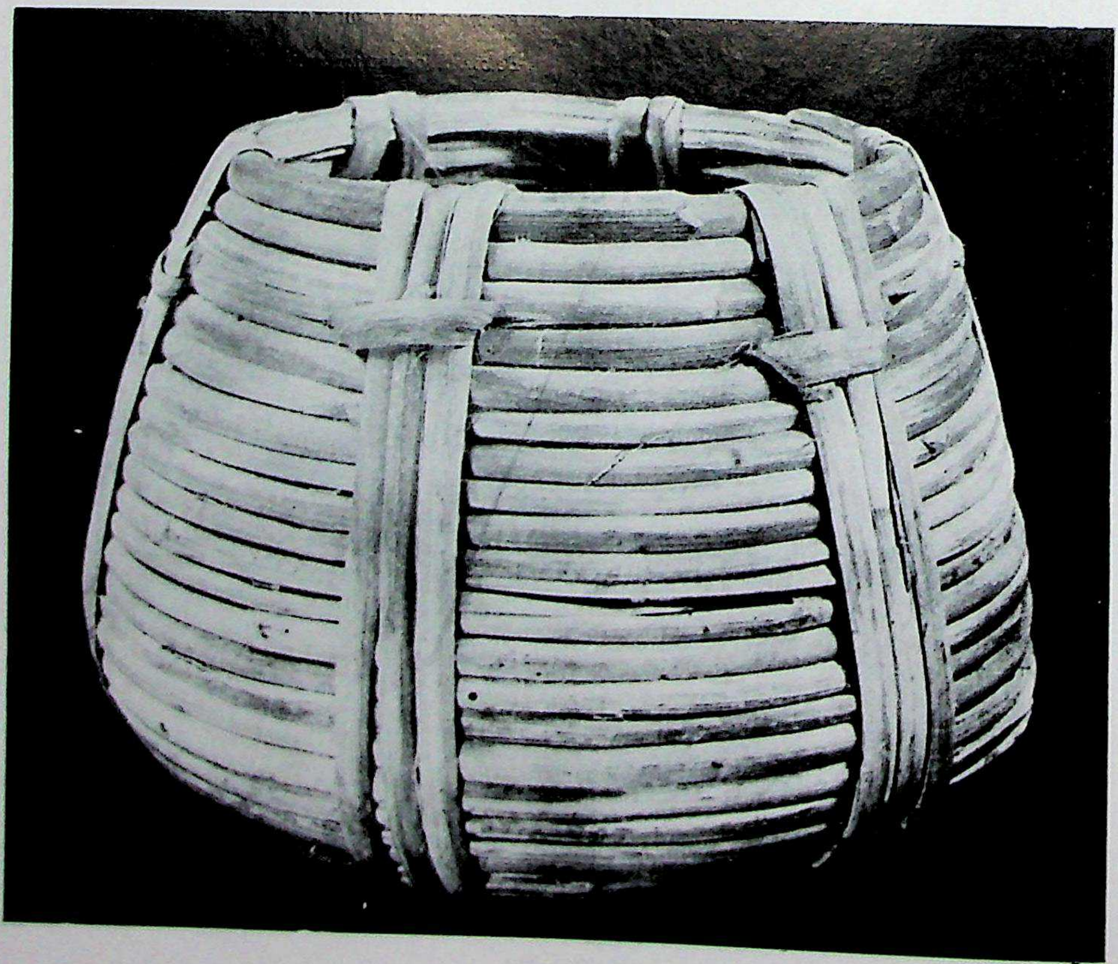
*Facing page.* Woollen carpet. Mirzapur, Uttar Pradesh.

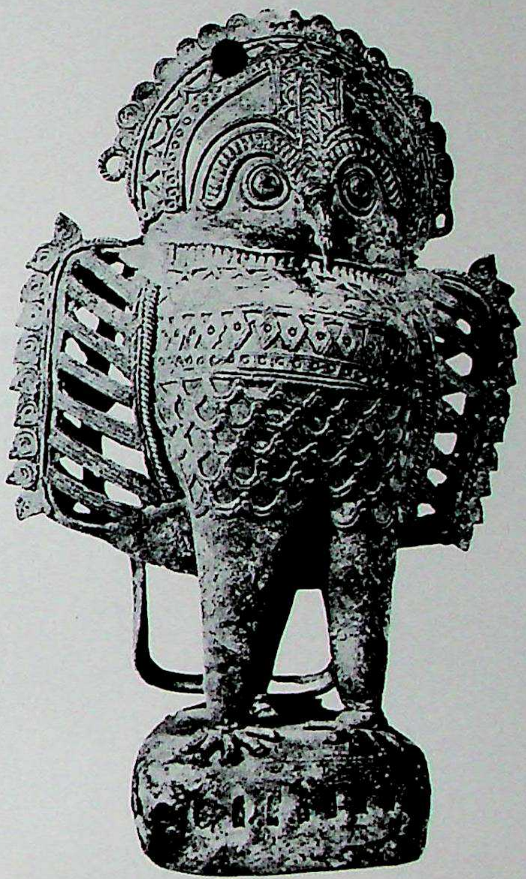
*Below.* Wooden screen. Uttar Pradesh.

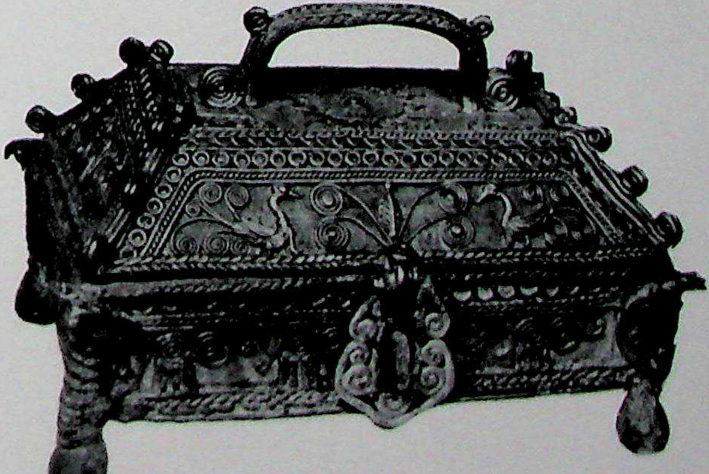


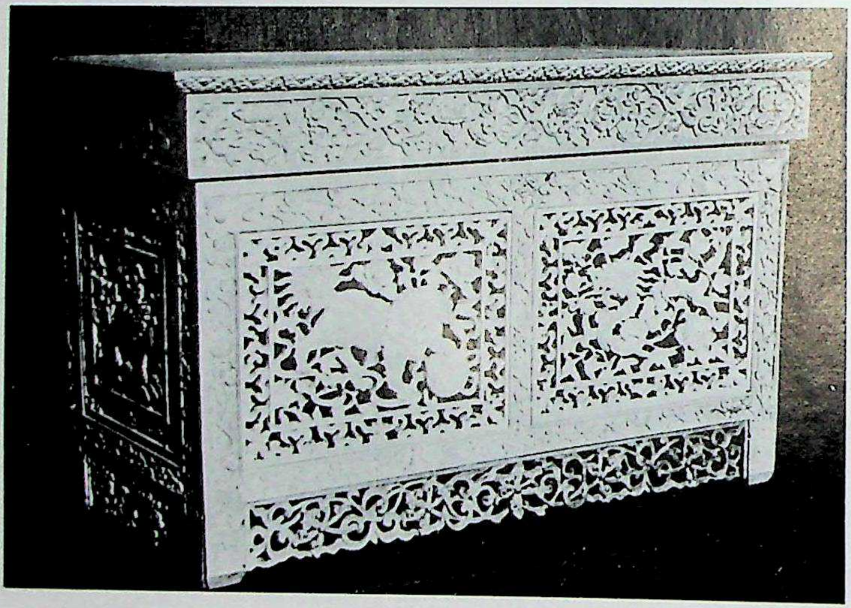
*Below.* Cane measuring bowl. Nadia, West Bengal.

*Facing page.* Owl (*top*) and casket in bell metal, cast by the cire-purdue process. West Bengal.



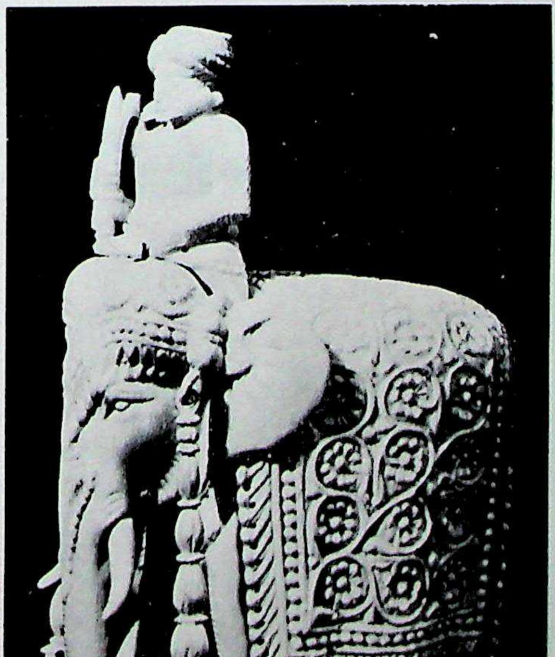


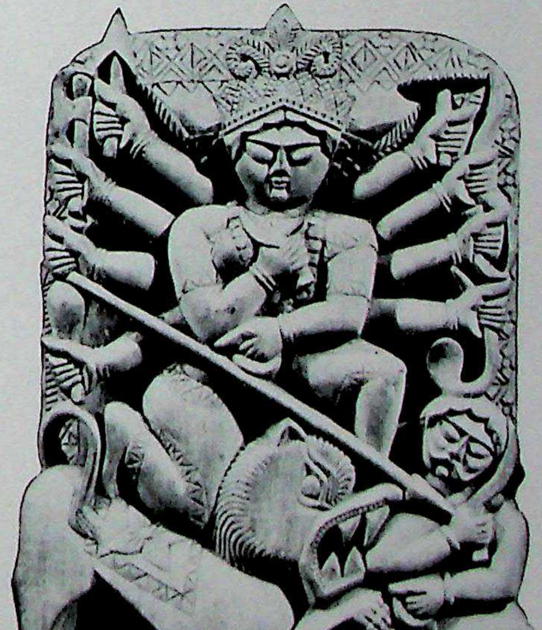


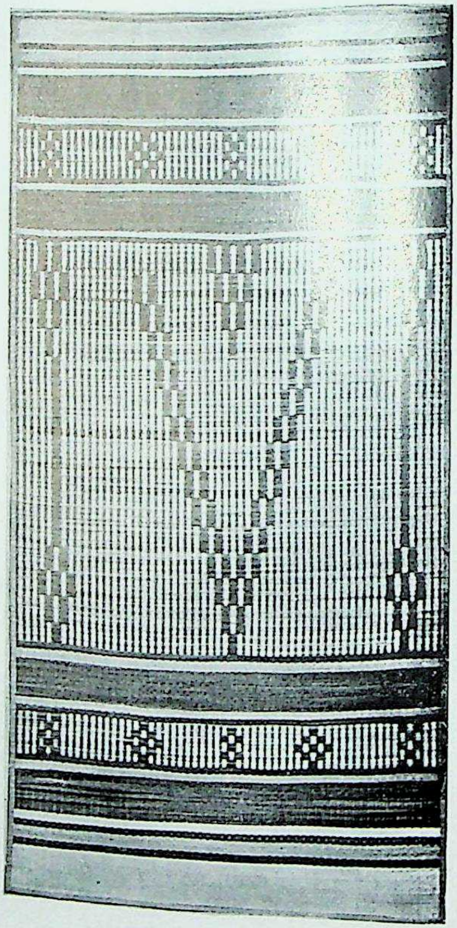


*Above.* Carved wooden table. Darjeeling, West Bengal.

*Facing page.* Carved ivory elephant with mahout, and image of Durga in wood. West Bengal.







*Below.* Cotton carpet. Darjeeling, West Bengal.
*Right.* Reed mat. West Bengal.

relief. Varanasi is also, naturally enough, the home of ritual utensils, while the brass industry at Mirzapur confines itself to the manufacture of household ware.

**Wood Carving.** Saharanpur in Uttar Pradesh accounts for 95 per cent of the total production of wood carving in the state. It is known for its carving in hard *sheesham*, and particularly for its famous vine-leaf pattern. The range of designs include floral, geometric and figurative decoration, in addition to the traditional *anguri* and *takai* carvings, *jali* (fretted ornamentation), brass, and copper and ivory inlay work. Bone and plastic are now being used as low cost substitutes for ivory.

Articles made here include screens, folding tables, trivets, trays, book-ends, bowls, candle stands,condiments jewellery and cigar boxes. At Saharanpur 20,000 workers produce good worth about Rs 10 to 12 crores. Of about 300 units currently operating in Saharanpur, nearly 50 are partially mechanised. There is also a 2,400 cu. ft. capacity plant for seasoning wood, located at Saharanpur. This serves as a common facility for the scientific seasoning of timber. Already a good exchange earner, there is great scope for further export growth of these goods, particularly if product innovation could concentrate on more utility products and delimit areas of decoration.

Mainpuri in Uttar Pradesh is known for its woodwork inlaid with brass wire on ebony or black *sheesham*. The pattern is delicately incised into the wood and the wire hammered into the engraved lines.

**Wood Lacquer.** Two places are particularly well known for lacquered wood in Uttar Pradesh—Varanasi and Amroha. In Varanasi, a number of lacquered toys and miniature kitchen utensils for children to play with are made. There are 5,000 lacquer craftsmen whose annual production, even in this age of mechanised toys, is upto Rs 60 lakhs.

**Marble and Stone.** Uttar Pradesh is one of the leading producers and exporters of stone, which is carved both for utilitarian and decorative purposes. Agra, which currently accounts for the bulk of India's production and exports, provides employment to about 1,000 artisans. The Taj Mahal in miniature, tables, and hanging lamps are chiselled out of soft marble and white Italian alabaster. Tabletops, dishes, and containers are carved out of hard and durable, fine grained white Makrana marble, and artistically inlaid with a traditional variety of semi-precious stones. Tobacco pipes, paperweights and ash-trays are fashioned from the soft, streaked Gorahari stone in many shades, and are frequently inlaid with simple motifs. With a share of 60 to 75 per cent in the total production and export, Makrana marble tabletops and other ware, particularly when inlaid, dominate the market. While the estimated current production of these products is about Rs 50 lakhs per annum, the estimated capacity is about Rs 1 crore.

A variety of cups, bowls, plates and candle stands made of *gorahari* stone have found a good foreign markets. The main problem, however, is that of proper packaging for export. It is also necessary to introduce improved tools and techniques which would reduce the drudgery and time involved in cutting, shaping and polishing the stone. Design development, in general, is another area which needs sustained attention for the growth of the stone craft which has great export potential.

**Chikan Work.** The *chikan* embroidery of Uttar Pradesh is concentrated in Lucknow and the surrounding villages. Few know the great antiquity of this craft that dates back to the golden age of Harshavardhana of Kanauj. The Mughal artistocracy selected fine local muslin, embroidered with *chikan* work of exquisite delicacy and these were fashioned into garments. Nimble fingered *chikan* workers produce two types of work—*katao* and *chikankari*. *Katao* (literally, cut-work) is a skilful combination of appliqué and embroidery while *chikankari* is primarily a form of embossed or 'knitted' embroidery on the reverse of the fabric that shows up as relief. Shadow-work in *chikan* is particularly delicate. Many fine stitches go into the 'wrong' side of the material which is so fine and transparent that the design shows through on the right side as a delicate shadow, white on white. There are about 25,000 women who work part-time on this craft and produce goods worth about Rs 1 crore annually. The earnings of the average *chikan* worker are very low in proportion to their output, although efforts to improve conditions by imposing a minimum wage are under way by the Government.

**Costume Jewellery.** Uttar Pradesh is by far the most important state in the Union for the manufacture and export of almost all varieties of costume jewellery, which currently accounts for more than 80 per cent of India's production and export. Uttar Pradesh has the largest production base for glass beads and is responsible for providing employment to about 90,000 workers. It is capable of producing jewellery, including beads, worth over Rs 20 crores annually. Varanasi, with 15,000 workers, is known for glass beads made from fused glass rods, while Purdilpur, which has about 12,000 workers, is known for black glass beads.

Mathura has about 5,000 workers who make glass beads, while another 45,000 are engaged in stringing glass and wooden beads into necklaces together with *rudraksha* (seeds sacred to Siva) and *tulsi* (basil) in a variety of interesting combinations. 10,000 workers are engaged in the threading industry in Varanasi while another 2,000 are employed in this craft in Ferozabad which also makes very fragile and delicate light weight beads.

Agra has about 1,000 workers engaged in casting jewellery. 'German silver' jewellery is also made here, while Meerut produces a certain amount of metal jewellery. The scope for this type of jewellery is improving both at home and abroad. Silver and gold plating facilities can be improved, although a younger clientele enjoys the variety of unusual, low cost materials that can now be worn. A network of production centres and a large production base offers substantial scope for doubling exports from the present figure to about Rs 4 crores.

**Zari.** The traditional art of *zardozi* or *zari* embroidery is practised in many parts of India. There are four centres in Uttar Pradesh—Varanasi, Agra, Bareilly and Lucknow. From the export point of view, Agra and Varanasi are the most important, accounting for 65 per cent of the total Indian export of *zari* products (excluding sari and dress material). Zari embroidery is essentially a home-craft and for nearly 90 per cent of the artisans it is a family tradition. There are 2,000 workers in Agra and 3,000 in Varanasi (including 1,500 artisans who are engaged in the manufacture itself). The average annual production of *zari* embroidery is Rs 30 lakhs and the spinning of *zari* thread accounts for about Rs 50 lakhs. The production of *zari* bordered and embroidered sari and dress material is over Rs 30 crores annually.

Agra uses *zari* to embroider ladies' handbags, purses, belts, spectacle cases, jewel boxes and wall hangings. Meanwhile the product range of Varanasi inclines more to badges and insignia that are generally manufactured against specific orders from the defence and other services.

The principal markets for Indian *zari* products have been the U.S.A. and U.K. In addition to introducing new articles in these markets, the industry can, according to a survey recently conducted, develop new export outlets in Iran, the Gulf countries, Australia and some African countries like Nigeria, the Ivory Coast, and Sierra Leone.

**Pottery.** Uttar Pradesh is one of the more important states for ceramic manufacture in India in the cottage sector, with Khurja and Chinhat as its two principal production centres. The industry at Khurja in particular has emerged as a broadbased manufacturing complex with more than 400 units that provide employment to about 6,000 workers. Most of them are now making china clay pottery and high tension/low tension insulators, estimated at about Rs 50 lakhs annually.

Khurja is reputed for the traditional manufacture of blue pottery in India. It is interesting to note that the original sellers of Khurja ware were Ghaznavid camp-followers who were gifted the village and reverted to their old trade. This explains the traditional Islamic blue and white glazes of Khurja, for Hindus have had no consistent tradition of fired and glazed ceramics. There are about a dozen units now engaged in making artistic pottery. These have developed glazes in brown, chocolate, black, yellow, lemon, pink and scarlet. Natural designs such as flowers, foliage and arabesques dominate.

A pottery development centre at Khurja provides firing facilities to about 200 units in addition to supplying processed raw material to the industry. There is also a design and extension centre that provides the industry with new designs and items. In Chinhat, about half a dozen units produce goods worth about Rs 6 lakhs; these are mainly low priced catering to the local demand. The U.P. Small Industries Corporation has set up a composite unit at Chinhat which supplies processed raw material and clay to other small units besides making pottery articles.

**Cane and Moonj.** Uttar Pradesh makes baskets from *moonj* grass and cane, and cane furniture, with the predominance of the former. The number of artisans available for making *moonj* and cane articles is about 2,000, and the annual production, potentially Rs 30 lakhs, is actually about Rs 10 lakhs. The main centres for cane production are Bareilly, Kanpur, and Allahabad, while *moonj* articles are made mostly at Mahewa (Allahabad). World import of basket work and related products is very high. Besides its large and lucrative domestic market, Indian basketry has great scope for export, providing organised production and consistently high quality are maintained.

**Musical Instruments.** The most important manufacturer and exporter of musical instruments in India, Uttar Pradesh accounts for over 50 per cent of the entire production and export. This is not surprising for it is the home of many old *gharanas* or musical schools, and royal patronage encouraged a tradition of fine instrument making. The industry is spread over different parts of the state and provides employment to about 1,200 artisans. The current annual production of about Rs 75 lakhs is capable of being expanded to nearly Rs 200 lakhs because of the availability of skilled craftsmen and the necessary production capacity.

The range of production covers almost all traditional Indian musical instruments and even includes certain Western string instruments. The industry, though currently oriented towards a domestic market, offers adequate opportunities for export provided requisite efforts are made to sustain quality in bulk production.

## West Bengal

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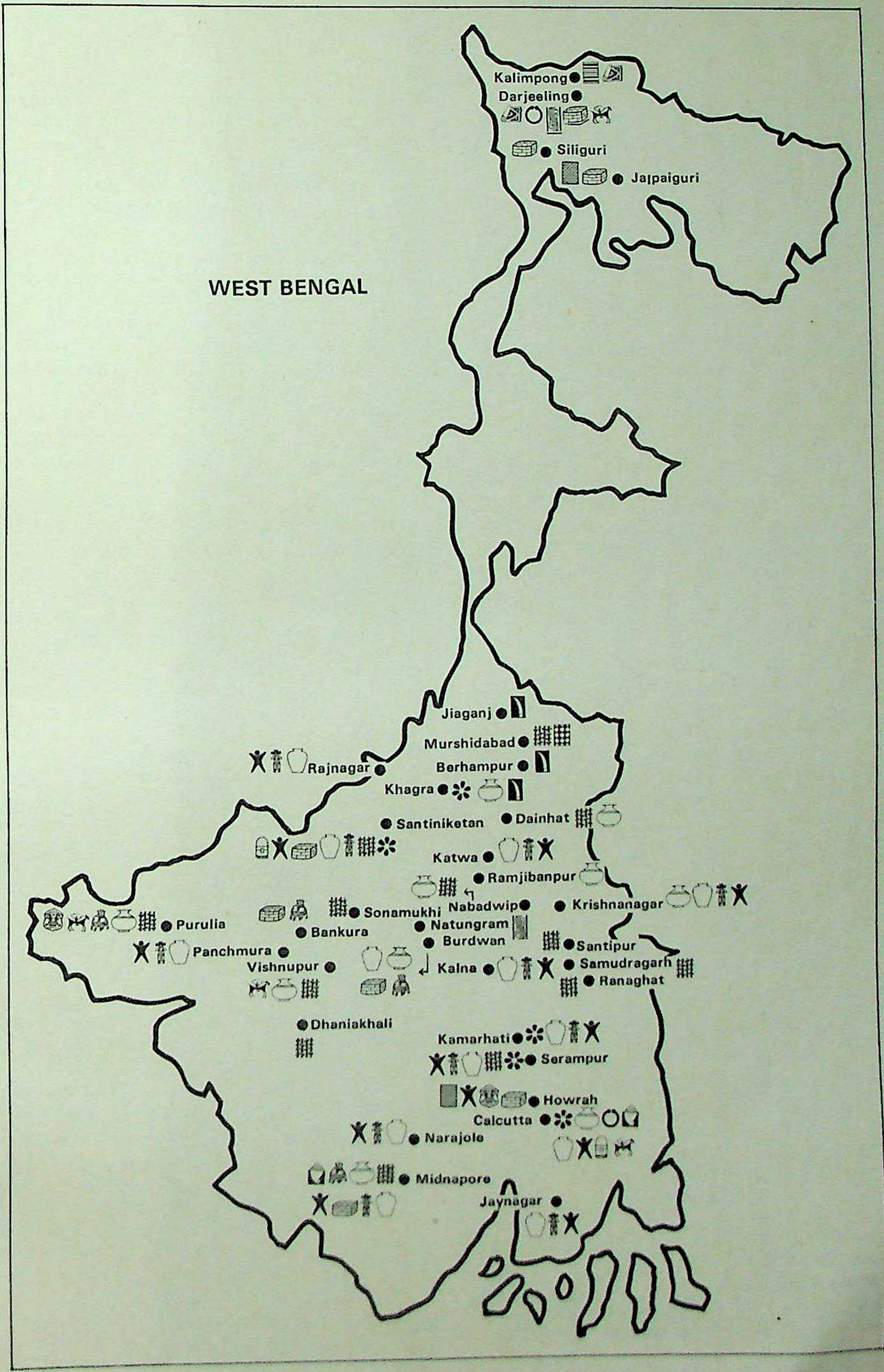
The handicrafts of West Bengal are known for their decorative quality, rich designs and strong local forms. Religion, mythology, folk tradition and many other sources have influenced the crafts as they exist today, many of which are still connected with social functions which provided them with the necessary sustenance. According to a recent survey, the number of craftsmen in the state was 1,30,000. Their total annual production may be estimated at about Rs 12 crores with a capacity of about Rs 18 crores.

**Cane and Bamboo.** Essentially a craft of the people, cane and bamboo work in its simple forms is carried on in most villages. The craft provides part-time employment to about 35,000 artisans. It s concentrated in Birbhum, Bankura, Burdwan, Midnapore, Hooghly, 24 Parganas, Malda, Darjeeling, Siliguri, Jalpaiguri and Cooch-Behar. The products cover a wide range of items—baskets, trays, toys and dolls, tea tables, chairs, etc.

**Mat Weaving.** The mats of West Bengal are noted for cool comfort, pleasing colours and decorative designs. There are three distinct varieties of mats—fine, medium and coarse. Mat weaving, spread over the state, employs about 50,000 artisans. Most of them belong to Midnapore district and their mats excel all others. The estimated annual turnover in this craft is Rs 2 crores.

**Artistic Textiles and Prints.** The well known Baluchar sari which flourished and subsequently languished in Murshidabad, has now been revived in a small way at Vishnupur in the district of Bankura. Traditional *jamdani* saris with geometrical designs as well as Tangail sarees are produced by refugee weavers from East Bengal (now Bangladesh). The best variety is available in the Samudragarh area of Burdwan, the next best available in bulk coming from Nadia district. There is also another concentration of artisans weaving medium quality saris in Birbhum district. The total turnover in the Tangail variety exceeds Rs 3 crores per annum in a price range of Rs 40 to Rs 300 per piece. Other distinctive hand-woven saris of West Bengal are the Shantipuri—mostly products of pitlooms, but for cheaper varieties throw-shuttle and fly-shuttle looms are also used.


WEST BENGAL
Kalimpong
Darjeeling
Siliguri
Jalpaiguri
Jiaganj
Murshidabad
Rajnagar
Berhampur
Khagra
Santiniketan
Dainhat
Katwa
Ramjibanpur
Nabadwip
Krishnanagar
Sonamukhi
Purulia
Natungram
Bankura
Burdwan
Santipur
Panchmura
Vishnupur
Kalna
Samudragarh
Ranaghat
Dhaniakhali
Kamarhati
Serampur
Howrah
Calcutta
Narajole
Midnapore
Jaynagar

Handprinted textiles combine simplicity of form with a deep understanding of colour. The traditional motifs of Bengal, with some adaptation, account for the vitality of the printed textiles as they are today. The number of printers in West Bengal is about 3,000.

**Dhokra.** *Dhokra* metal casting is one of the oldest crafts, the technique followed being the cire-perdue or lost wax process. Figures of animals and birds, images of divinities in elaborate shapes, bowls, caskets etc. have a primitive simplicity. The major concentration of artisans is in Bankura, Burdwan, Purulia and Midnapore. Fifty families produce goods worth about Rs 2 lakhs annually.

**Brass and Bell Metal.** The brass and bell metal work of West Bengal is a highly evolved craft, perfected by generations of skilled craftsmen. The products consist of domestic as well as ritualistic utensils, the emphasis all along being more on strong and beautiful forms than on ornamentation. This craft is practised in Purulia, Bankura, Birbhum, Midnapore, Burdwan, Nadia, 24 Parganas, Calcutta and Murshidabad, involving a total of about 20,000 artisans.

**Leather Work.** Artistic handmade leather goods with geometric, floral and figurative motifs—pressed into East India tanned leather and sometimes filled with various colours—are particularly attractive. This craft originated in Santiniketan and has developed in and around Calcutta, with more than 100 cottage units, besides a couple of organised workshops. There are also a few units at Sriniketan and Bolepur in the district of Birbhum. The number of workers (mainly women) engaged in this craft is about 6,000. Besides individual artisans working on their own, there are a few cooperative societies and a number of entrepreneurs operating in this line.

The annual production of the artistic leather craft of West Bengal varies between Rs 2 crores and Rs 2.5 crores. The product range covers a variety of handbags, wallets, key holders, purses, spectacle cases, *moorah* seat covers, cushion covers, and other articles. Besides tooled leather patterns, batik work in leather is also popular because of its play of colour, workmanship and finish. The artitistic leather products of West Bengal have an appreciable export potential, provided more attention is paid to their form and finish.

**Sholapith.** In West Bengal many decorative items, especially for marriages and festivals, are made out of *sholapith*. These include garlands, decorative fans, dolls (particularly figures of mother and child), animals and birds, and images of gods and goddesses. The major craft centres are Burdwan, 24 Parganas, Nadia, Birbhum, Murshidabad, Cooch-Behar and Howrah.

**Shell Products.** The conchshell craft of West Bengal is a very ancient one. With heavy, half-moon shaped saws and simple hand tools, the *sankharis* or conchshell workers slice conchshells and make them into bangles, bracelets and other ornaments. Like wedding rings, conchshell bangles are meant to be worn by Bengali women as long as their husbands live. The craft engages over 12,000 workers in the districts of Nadia, Murshidabad, Bankura, Midnapore, 24 Parganas and Calcutta. Decorative articles are also made with trocus and turbo shells, and spoons, forks, and costume jewellery are made with mother-of-pearl.

**Wood Carving.** An ancient craft which was practised by *sutradharas* on *rathas*, temple doors, religious thrones and buildings, wood carving is now almost extinct. However, the old tradition survives in the wooden dolls and toys. Natungram in the district of Burdwan is one place where wood carving is particularly good. Most of the dolls and toys are in traditional triangular forms. A stylised and painted owl is among the most popular items.

**Horn Work.** Using a few simple hand tools and the horn as material, artisans of Baisnabchak and Jyotghanashyam in the district of Midnapore produce a number of utility articles such as combs, pen holders, napkin rings, spoons, walking sticks, fork and knife handles, besides fascinating birds and animals in shining black. The number of horn workers in the state is estimated at 2,500.

**Clay Products and Folk Toys.** Pottery is one of the oldest crafts of West Bengal and is still extensively practised. It is a family craft in the villages where men, women and children in potters' families work together. Areas of craft concentration are Bankura, Burdwan, Midnapore, Hooghly, 24 Parganas, Malda, West Dinajpur, Murshidabad and Birbhum. The craft engages a large number of artisans mostly in rural areas. Household articles, terracotta products, dolls and toys, images of gods and goddesses, and flower-pots are some items made by *kumbhakars*, the traditional potters, with common clay. About 3,000 artisans produce clay toys worth about Rs 20 lakhs a year.

The traditional clay dolls and toys are stylistic representations of life, part real part fantastic; an exception to this are the realistic clay dolls and figures of Krishnanagar that are in a class by themselves. This craft had its origin in the late 18th century during the reign of Maharaja Krishnachandra. Distinctive terracotta figures of animals, mostly horses of various sizes and forms, are a speciality of Bankura. Once totemistic, they are now mainly decorative, but still have great power and beauty.

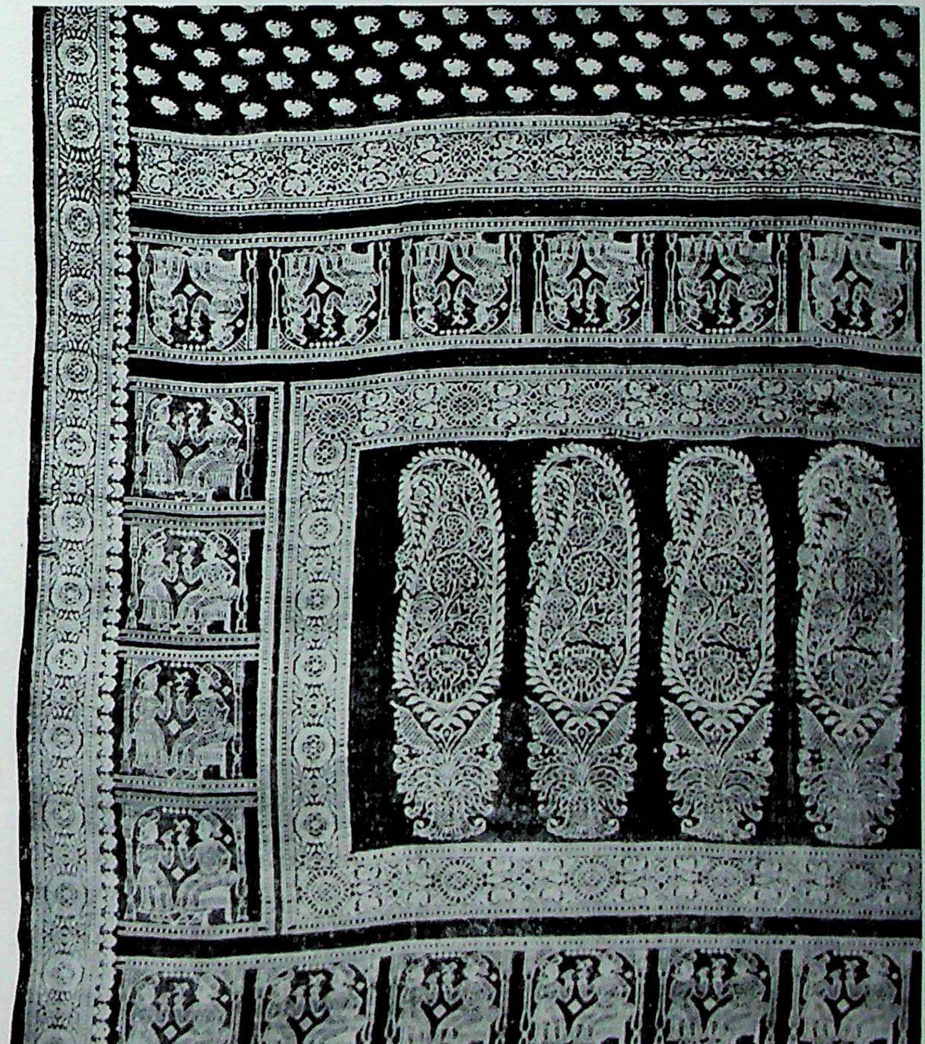
**Papier-mâché.** The craftsmen of Purulia make a variety of masks, mythological in character, that are used during folk festivals by the Chaau dancers of Orissa.

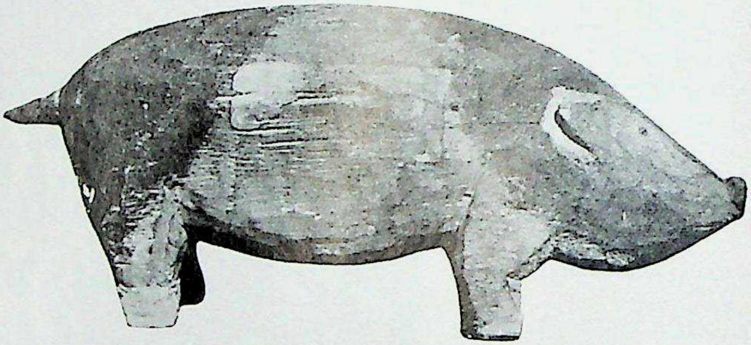
**Patachitra.** West Bengal has a rich heritage in *patas* made on *saras* (terracota plaques) and paper or cloth in rolls. Specimens of this craft, popularly known as Kalighat *patas*, are found in some of the great museums of the world. There are two distinct schools, one in Midnapore and the other in Birbhum, Murshidabad. Earth colours, ordinary ingredients of sizing, and wooden rollers are the basic materials that go to make *patas*, which depict mythological stories and social subjects in serialised forms. The stories are sung by roving minstrels. Some *patas* are used for worshipping on different occasions.

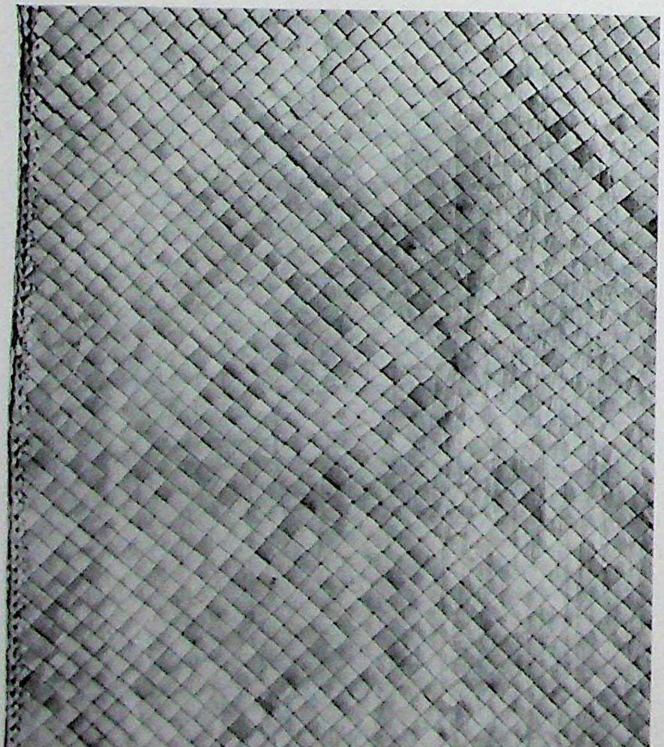
**Ivory.** Ivory carving of Bengal is a reputed handicraft of high excellence. Sitting at the doors of their small cottages and using only a few simple hand tools, the Bhaskars, the traditional ivory carvers of Murshidabad, produce articles of superb beauty from elephant tusks. The technique has been handed down from father to son and the wonderful skill is being zealously preserved by the ivory carvers of Khagra and Jiagunj in the district of Murshidabad.

Models of birds and beasts, *mayurpankhi* (peacock shaped)boats, mythological figures and rural scenes are only a few of the wonderful variety of artistic products coming from the Murshidabad carvers. Table lamps, powder boxes, napkin

Detail of a Baluchar saree border. Murshidabad, West Bengal.

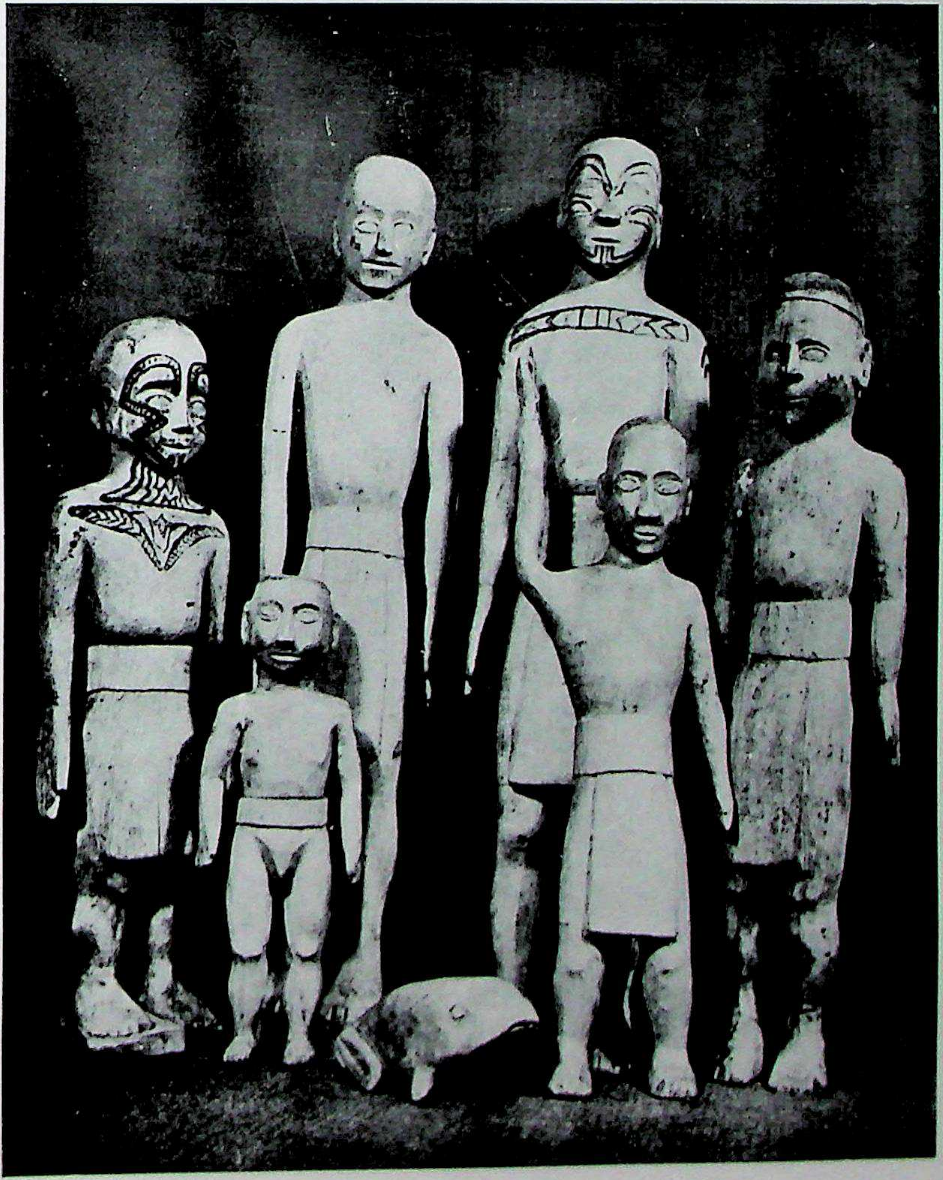


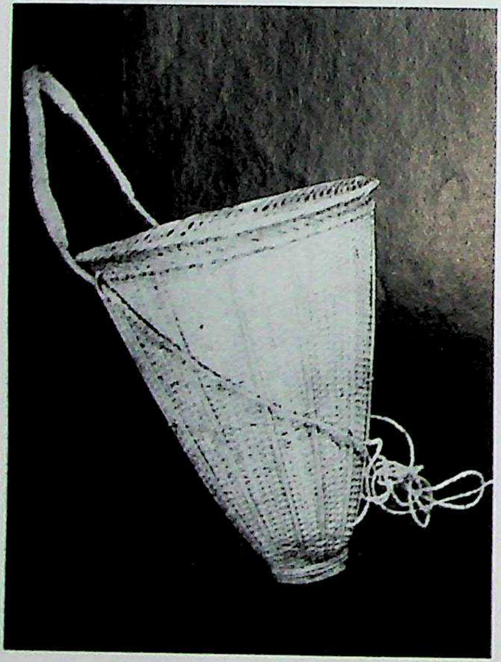


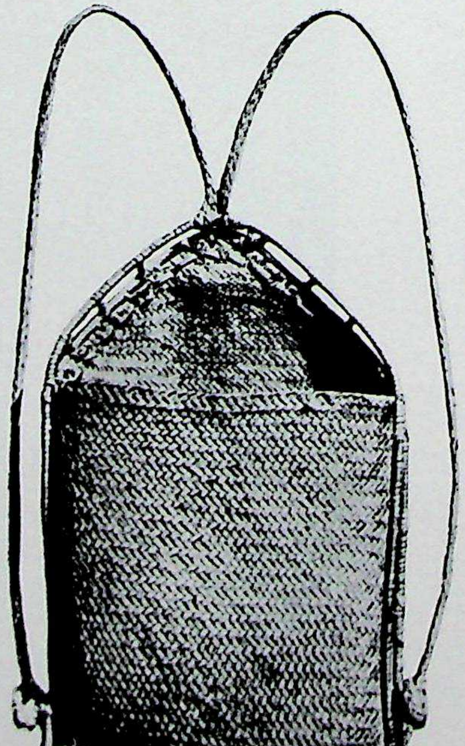


*Facing page*. Animal form, figures in wood, and detail of a reed mat. Arunachal Pradesh.

*Below*. Wooden effigies carved by the Wangchu tribals. Arunachal Pradesh.

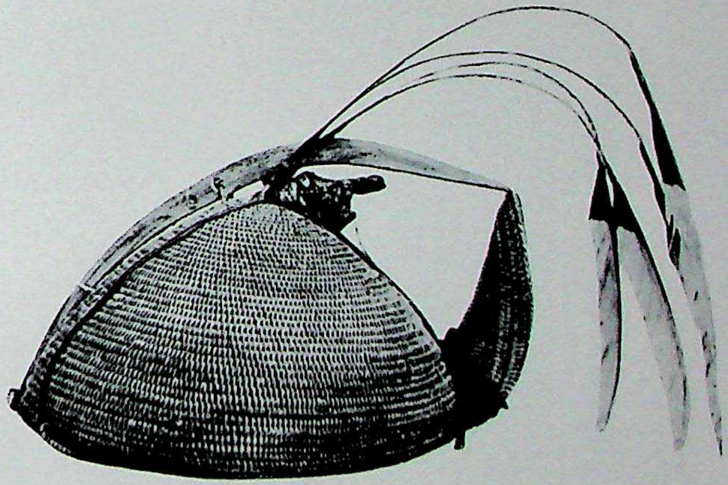


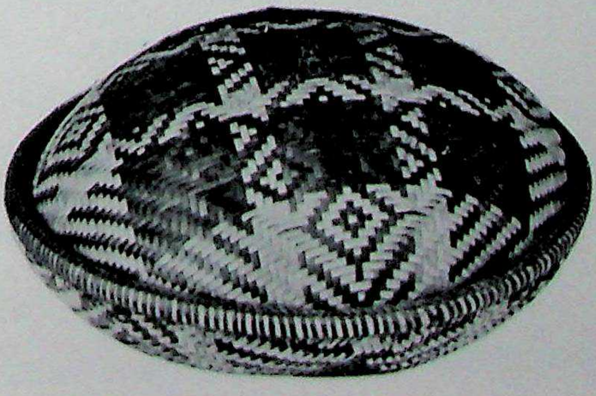


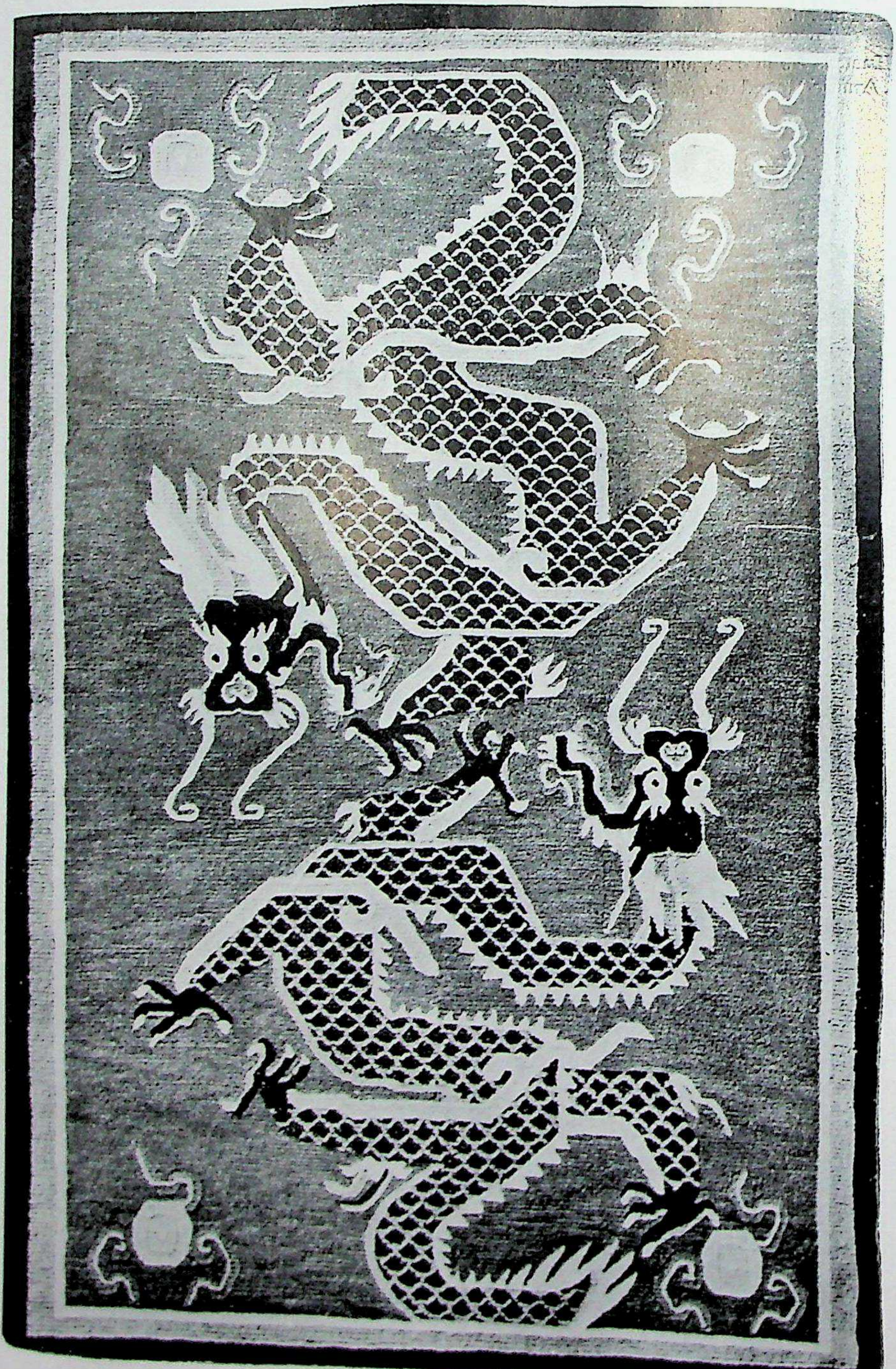


*Facing page.* Made in cane (*top*) and bamboo, these baskets are usually carried on the back. Arunachal Pradesh.

*Below.* Hunter's cap in cane, and bamboo dish with lid. Arunachal Pradesh.

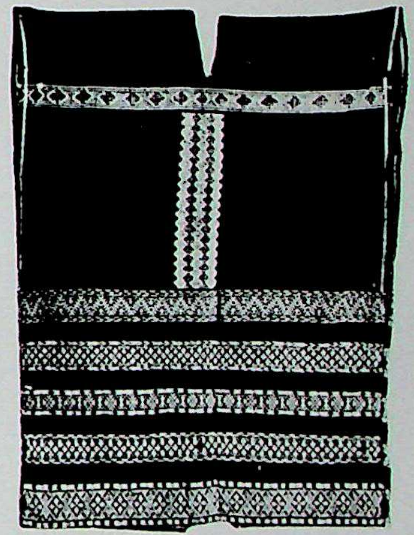


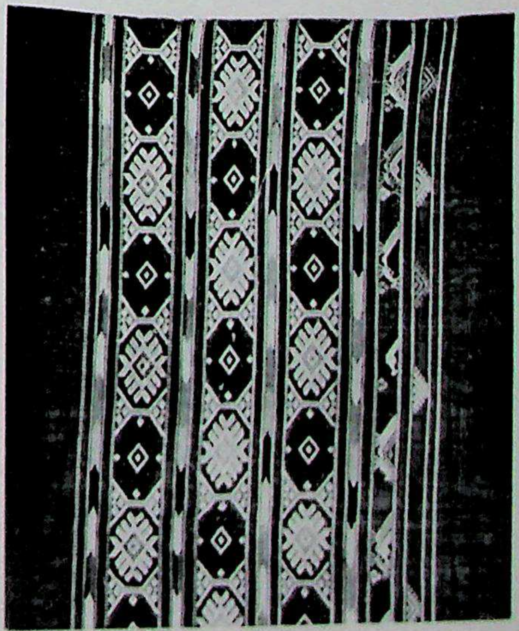


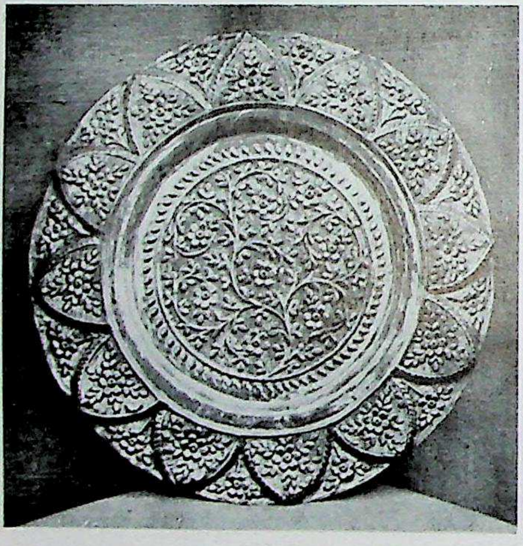


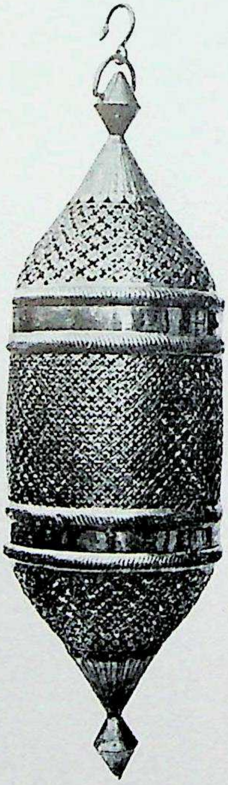
*Facing page.* Woollen carpet. Arunachal Pradesh.

*Below.* Jacket in woven cotton, and detail of cotton shawl woven by the Mompa tribals. Arunachal Pradesh.





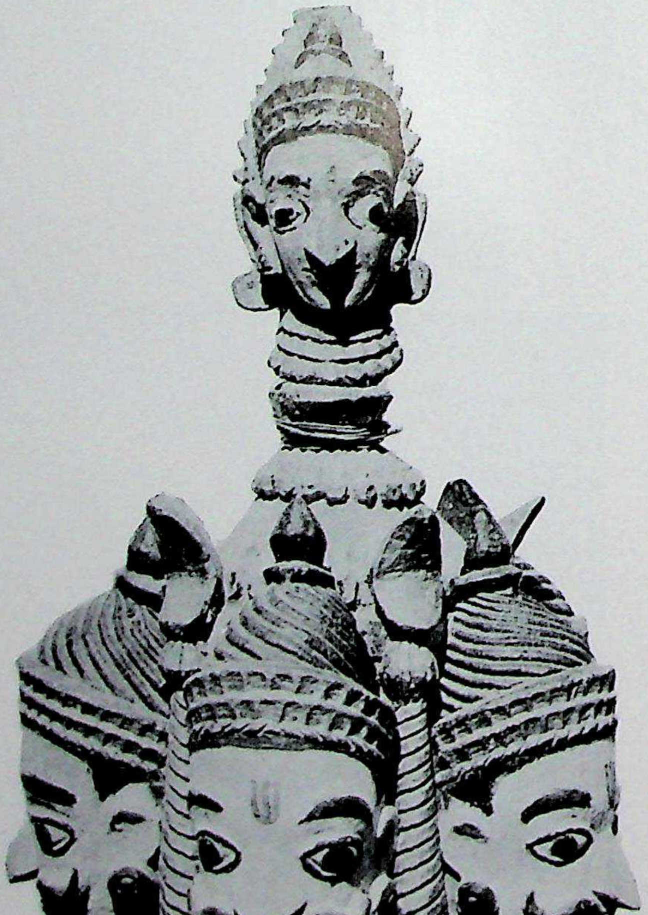


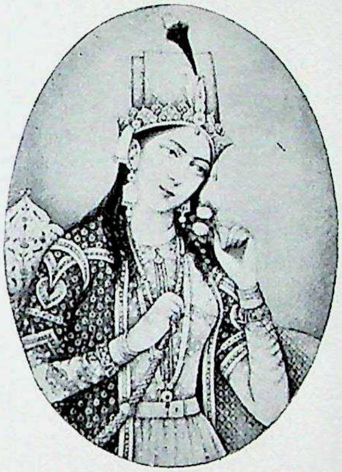


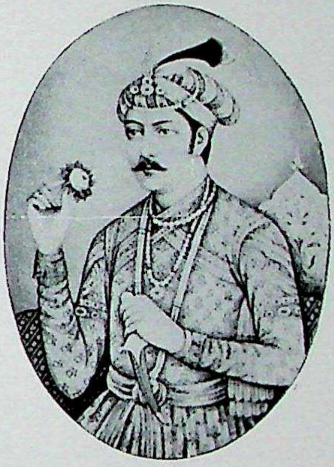
*Above.* Repousséd wall plaque in copper, and brass lamp shade. Delhi.

*Facing page.* Brass flower vase, and stoneware pitcher. Delhi.

*Below.* Five-headed mask of Shiva and his consort Parvati. Dadra Nagar Haveli.

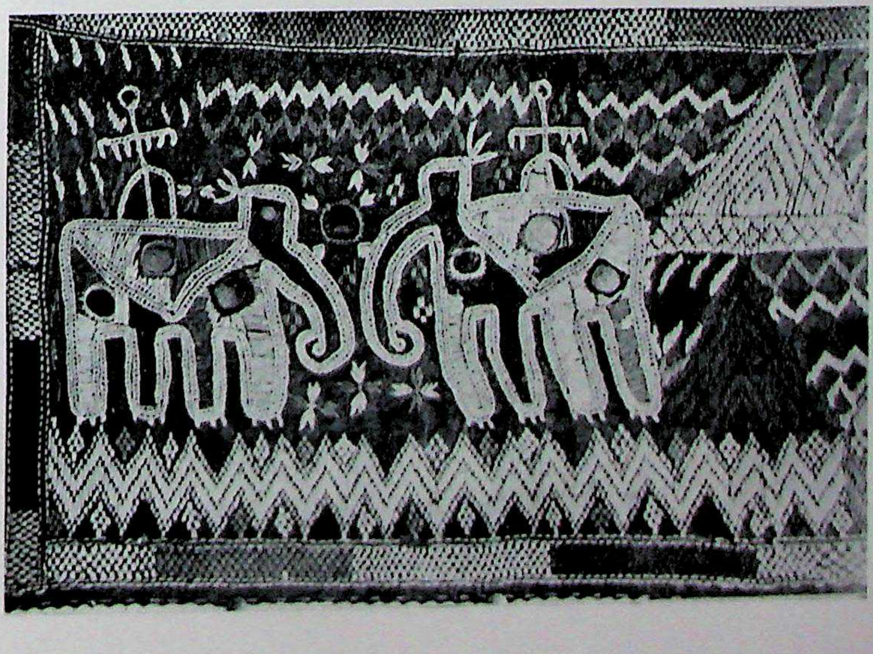






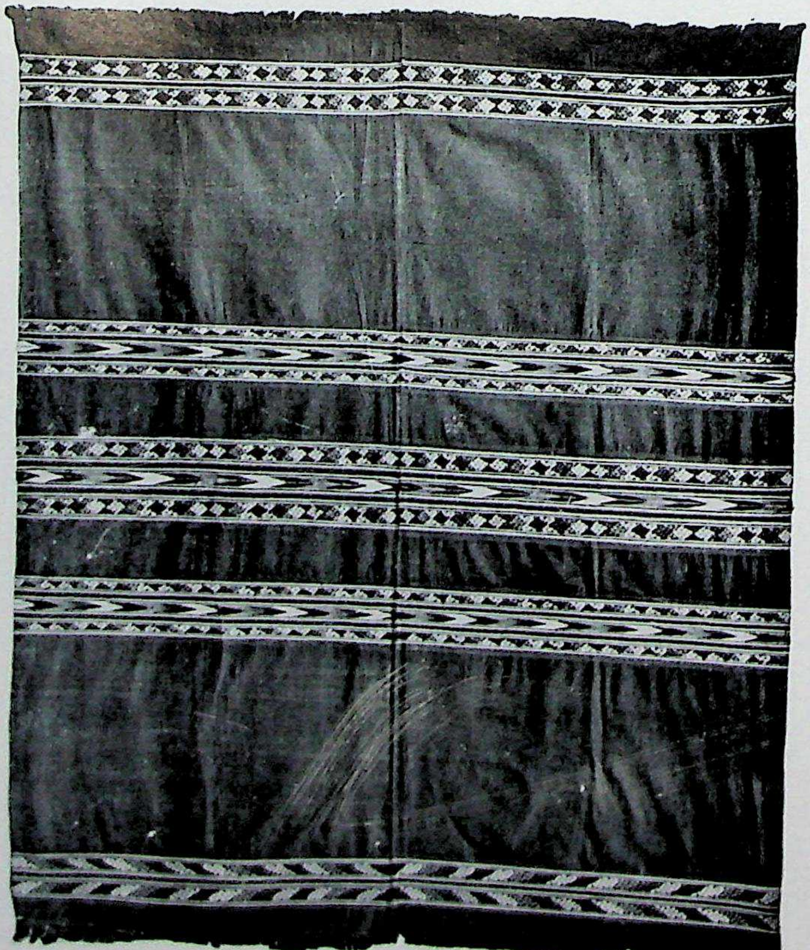
*Above.* Painted ivory portraits of Emperor Jehangir and his wife Noorjehan. Delhi.

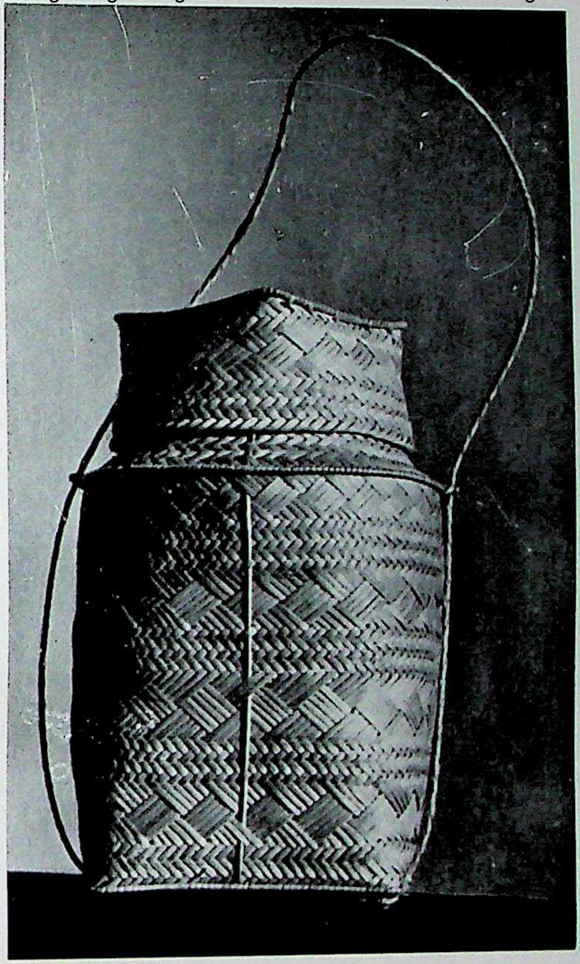
*Below.* Detail of embroidered bed cover. Delhi.

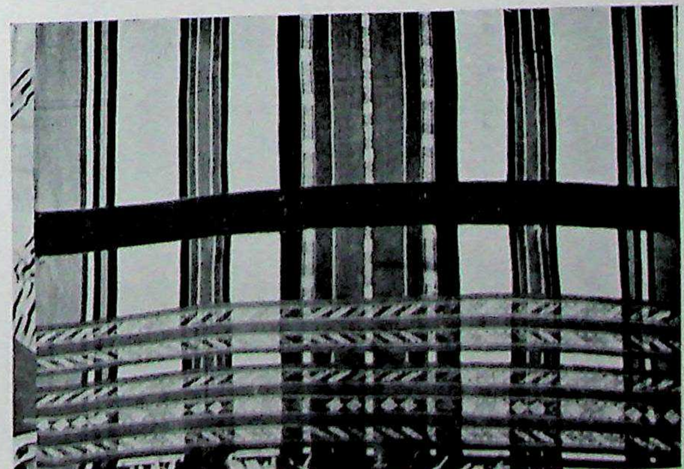


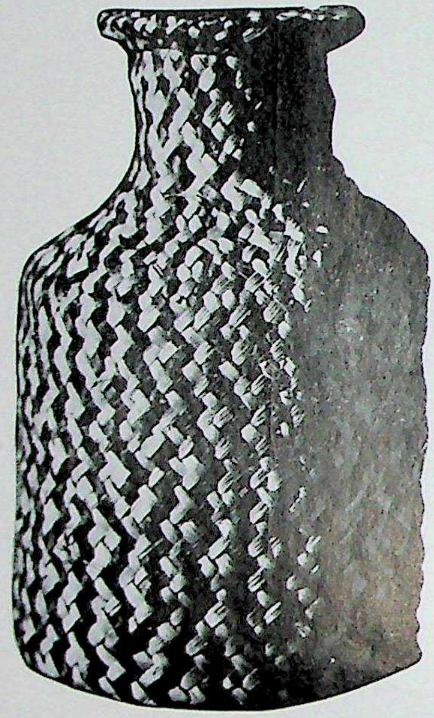
*Below.* Handwoven cotton, used as a skirt. Mizoram.

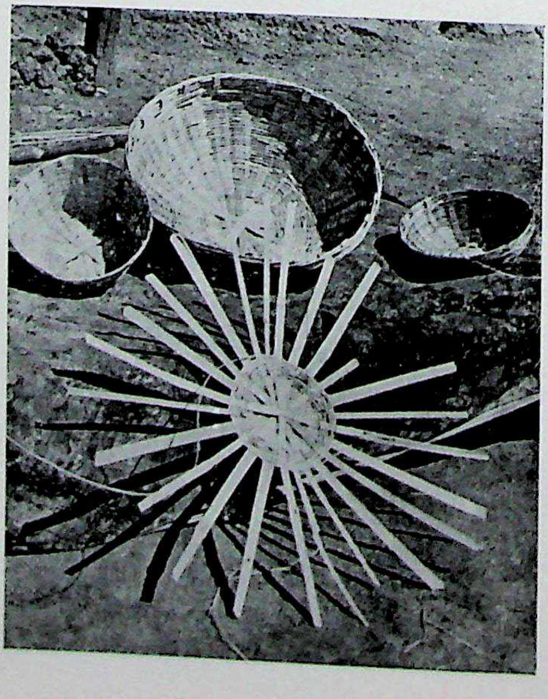
*Facing page.* Bamboo basket, and detail of a woollen shawl. Mizoram.







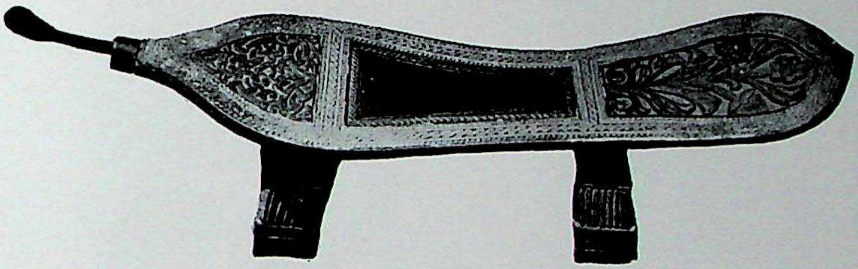


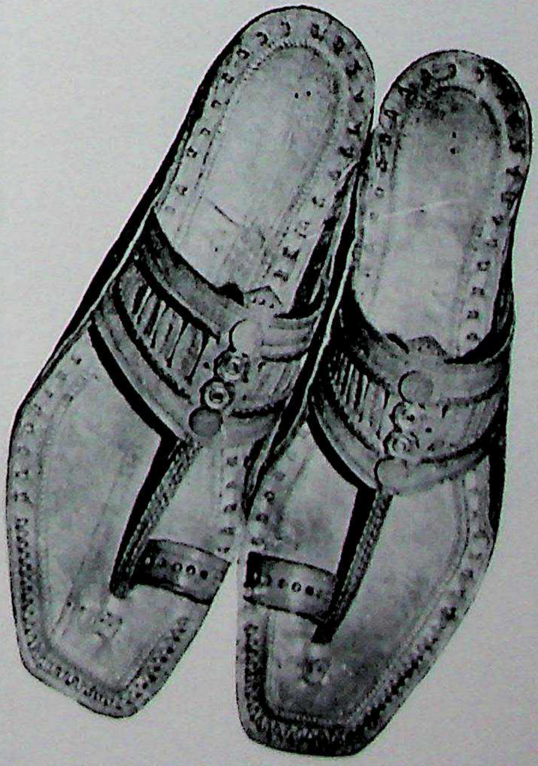


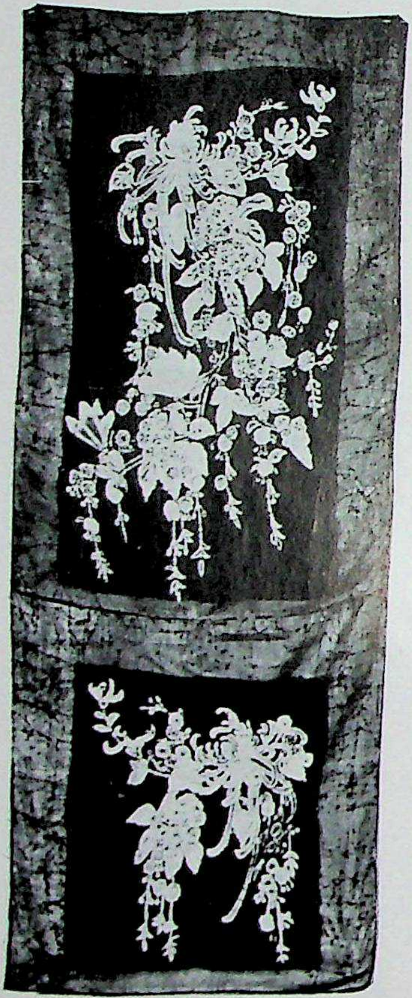
*Facing page.* Jar in coconut leaf. Lakshadweep.

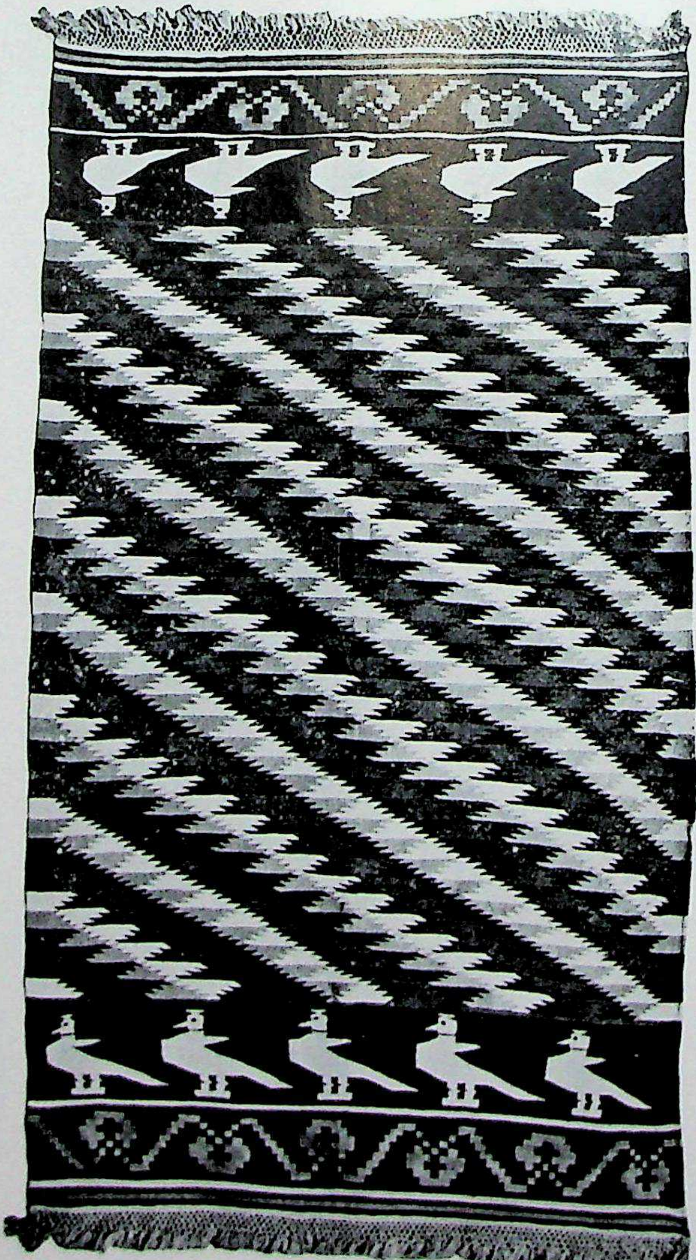
Bamboo baskets in the making. Dadra Nagar Haveli.

*Below.* Coconut scraper (Lakshadweep) and leather chappals (Dadra Nagar Haveli).







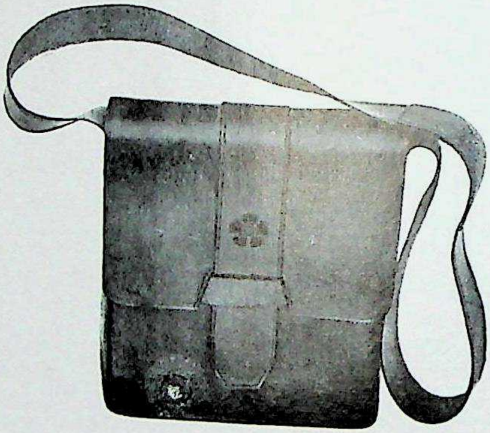


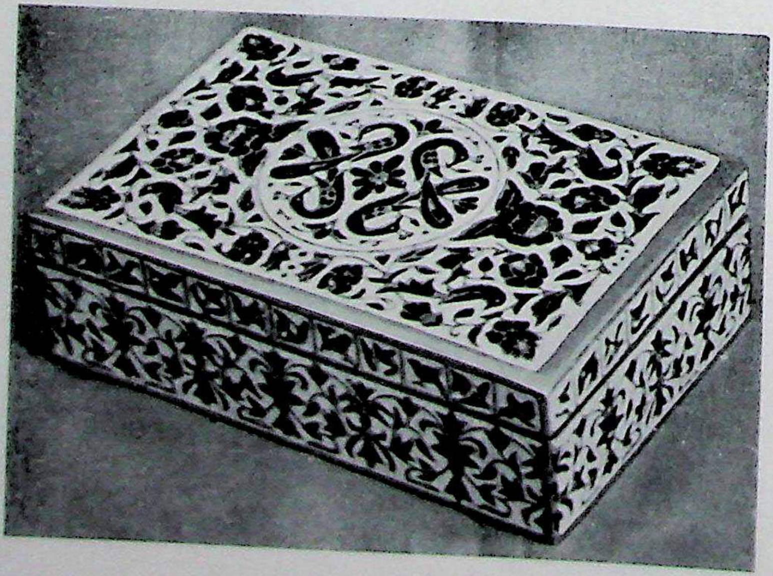
*Above* Batik scarf. Pondicherry.

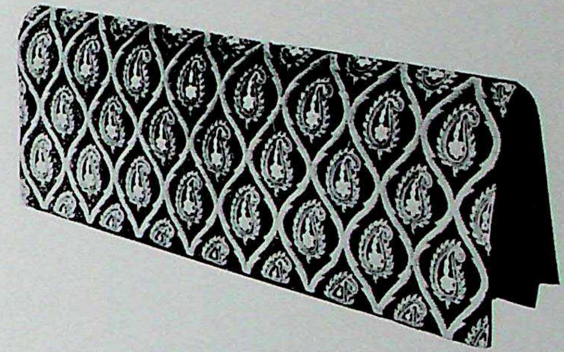
*Right*. Cotton *durrie*. Chandigarh.

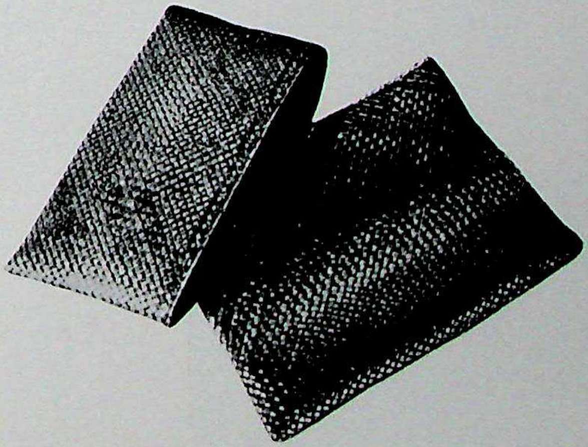
*Facing page*. Bronze *nataraj*. Pondicherry.

Ornately carved wooden chair. Goa.









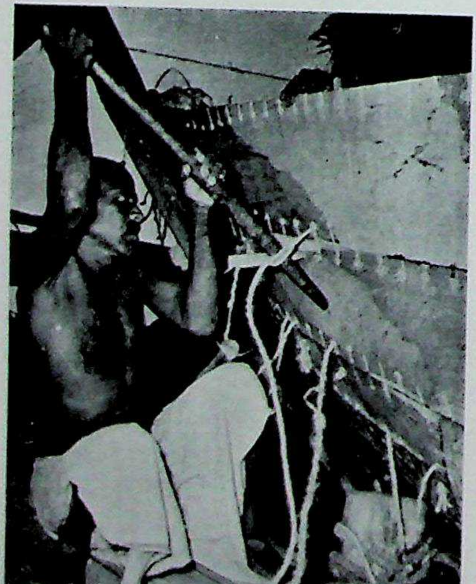
*Facing page.* Leather bag. Pondicherry.

Brass jewellery box with coloured enamelling. Delhi.

*Right. Zari* purse (*top*). Delhi.

Reed pouch. Lakshadweep.

Craftsmen et work—a Delhi jeweller shaping a silver bracelet, and a professional boatmaker at work in Lakshadweep.

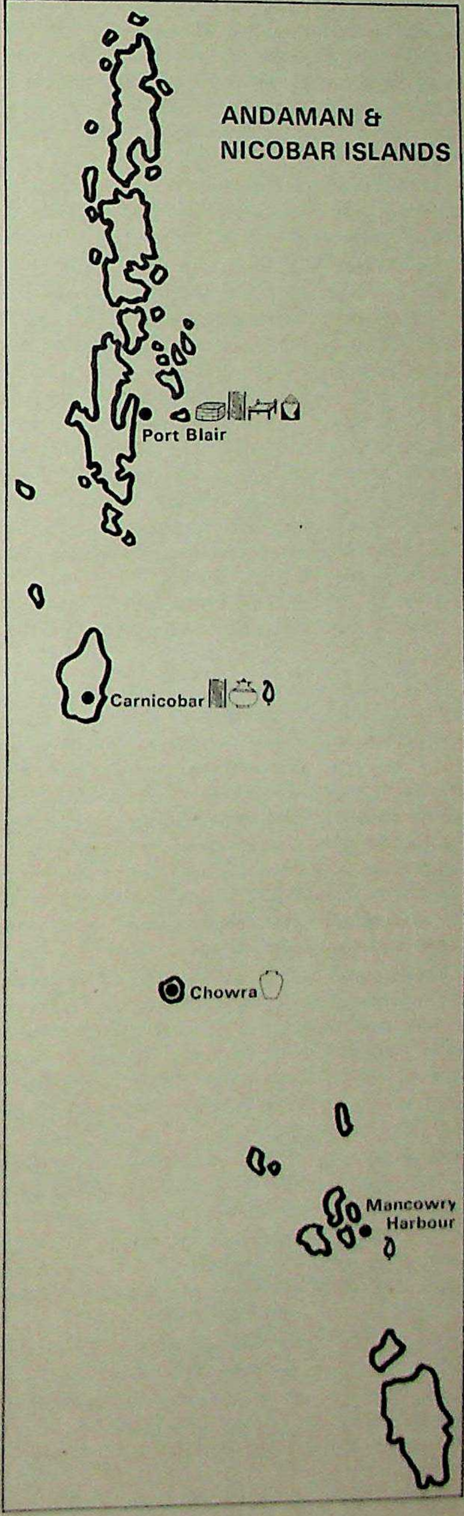


rings, paper cutters, costume jewellery etc., constitute some of the excellent utility goods produced by them.

**Chikan Embroidery.** *Chikan* is embroidery, usually on fine cotton, which creates relief and shadow effects. There are about 3,000 traditional artisans, men and women, engaged in this craft, centred in the districts of Hoogly and 24 Parganas.

**Hill Crafts.** The hills of Darjeeling preserve a wealth of arts and crafts replete with the charming colour and popular motifs of the region. Colourful woven aprons, knitted garments, multicoloured table mats, carved wooden tables, copper jugs, decorative bamboo work, hill jewellery, Kalimpong handbags and paintings and a host of other beautiful products come from Darjeeling. The Kalimpong Arts and Crafts Industrial Cooperative Society, one of the oldest organisations in the hills, has played as important role in the development of handicrafts among the hill people.

The Tibetan craft Centre at Darjeeling produces a wide range of colourful products intimately related to the Tibetan way of life. Carpet weaving is the most important craft handled by this centre. Here carpets, generally of sizes 6' x 3' and 2' x 2' of 6 ply and 6s cotton for warp and thick woollen yarn of 26s for the pile are used. The carpets, 1/2" to 3/4" thick, use traditional designs and yarn dyed in vegetable colours. Of late the hill craftsmen have received handsome Government assistance for development of their arts and crafts including 20% cash rebate on sales. The Design Centre at Darjeeling extends technical assistance and design guidance for the promotion of hill crafts.



## UNION TERRITORIES

### ANDAMAN AND NICOBAR ISLANDS

The Andaman and Nicobar Islands, often described as green islands in the marigold sun, lie as a long and narrow broken chain in the south-eastern Bay of Bengal. This two-district Union Territory is composed of 319 islands of various sizes of which only 38 are inhabited, and it is the most isolated part of the Indian union. The population is about 1,88,000, one fifth of whom are tribals or aboriginals.

The Andaman group consists of five major islands—North Andaman, Middle Andaman, South Andaman, Baratong and Rutland islands. Little Andaman lies about 65 kms south of this group. Further south are the Nicobar group of islands, comprising seven main islands—Car Nicobar, Teressa, Kamorta, Nancowri, Katchal, Little Nicobar and Great Nicobar.

According to the available statistics about 73 per cent of the land area of 6,491 sq. kms. in the Andaman group, and 1,645 sq. kms. in the Nicobar group is covered with forest right up from the water's edge to the hilltops. This figure is interesting when compared to the national forest percentage (24 per cent) and the world percentage (33 per cent). However, though the islands' quantity of usable timber is not as high as one would expect, wood and other forest products available in the territory are varied and many. The main varieties of useful timber found are ***padauk*** (now diminishing in supply), *gurjan*, *badam*, etc.

Bamboo is available in abundance. Cane, too, is present in large quantities but not always easily accessible. Pandumas (or mellery) locally known as *kevadi* grows to a big size and has long leaves. The islands also have a large number of coconut trees.

The other natural resource is the sea wealth of the islands which includes shells, coral, sea weeds and driftwood. The main types of shells available are turbos, trancs, and tortoise.

**Wood-Work.** Carpentry and wood-work are native to the Andamans, and the Administration also provides training in this line. Several units are engaged in making furniture and other articles out of ornamental woods such as *paduak*, *marble-wood* (now becoming rare), *chui*, etc. Tabletops made of *paduak* burr are a novel item produced. A production centre under the Industries Department and a workshop of the Government Saw Mill at Chatham are the two large units responsible for the bulk of the produce. There is enormous scope for improvement in the furniture industry of the Andamans, especially with regard to construction, design and finish. Use of seasoned wood must also be encouraged for items to be exported out of the islands.

Driftwood, shaped by the flow and currents of the sea, is freely available in the Andamans, and imaginatively converted into objets d'art.

**Cane and Bamboo.** Cane and bamboo work is carried on by settlers from Kerala and Andhra Pradesh. They are capable of making various items according to designs provided. Left to themselves, they generally copy designs from old catalogues. Beautiful whole cane baskets (made out of thin cane twigs that are not split) are used by women for carrying market produce and for storage. A cheaper type is used by labourers engaged in construction work. Mention may also be made of the cane work done in the Cellular Jail. This is mostly furniture made to order. The total number of artisans engaged in cane and bamboo work in the Andamans is estimated at about 50.

**Shell Craft.** A fairly large number of shell workers, organised as private units, function in the islands. Their products extend from cleaned and polished decorative shells to table lamps, ash-trays, jewellery and buttons. There is much scope for improvement and expansion of sales in this line; a number of finer objects, for example, can be made from the polished shells with their pearly shine.

An interesting resource material is tortoise shell; large shells in beautiful shades are available here, and could be put to very imaginative use. Small boxes—round and square—as well as bangles made of tortoise shell would find customers quite easily, particularly in the West. So far, articles such as table lamps and some jewellery and decorative items have been attempted.

**Coconut Shell.** Not long ago, the local Industries Department at Port Blair initiated training in making articles out of coconut shells. The items, which include table lamps, finger bowls and other objects, have become quite popular. Jewellery made of coconut shell is another possibility which may find an export market.

**Other Crafts.** One craftsman in Webi village, in the Middle Andamans, was engaged in hats of palm-leaves and bamboo strips. Before he died, a few years ago, the All India Handicraft Board arranged to train some young boys under him, to keep the craft alive. Another who specialised in making walking sticks and billiard sticks out of marble wood, also trained a group of apprentices under the sponsorship of the Handicrafts Board.

The Nicobars too have their own craft traditions and skills, though there are hardly any professional craftsmen, and the production is not commercial. Below are some of their major crafts.

**Wood-work.** The most important craft of the people is carpentry—constructing houses, fencing plantations and making canoes of various types. The Industries Department has imparted training in the village of Big Lapati in modern furniture making—simple chairs, tables, cupboards, etc.

There is very little wood carving or sculpting in Car Nicobar. In the other islands, however, certain wooden statues such as a male and female pair, as well as figures of birds and animals are made as house deities to ward off evil spirits. These wooden figures are well crafted and painted with bright colours.

**Basketry and Mat Making.** These are two important traditional crafts of the Nicobarese, usually carried on by women in their leisure time. Mats are made from coconut stems and pandanus leaves. They are used for sitting, sleeping, and making huts. In the mats, very often light and dark leaves are interwoven to make an effective pattern. These mats are soft, light, and cool, and have a glossy surface. With organised production it could be a good export item.

**Cross-Bows.** Another functional craft is the making of cross-bows which consist of a central beam of wood with grooves and iron loops to hold arrows and quiver, and a bow-shaped arc made of thinner and lighter wood, its ends joined with a string. A trigger made of wood or bone is fixed to the lower portion of the beam. The cross-bow is used with one hand and can shoot up to 150 yds. Its novel design and trigger system make it a prized handicraft article for tourists.

**Other Crafts.** Small canoe models are made from wood by shaping it with a knife and inserting miniature sails of cloth, and these are in great demand by visitors. A few persons also make fancy tortoise shell articles inlaid with silver, mostly rings and crosses to wear round the neck. Chowra is known for earthen pots. The clay comes from the neighbouring island of Teressa, and pots are hand-shaped by the women. First low-fired with a fire of sticks and leaves, the finished pots have a smooth, shining surface. They are brown in colour with a pattern of thick, dark, chocolate brown stripes obtained from the juice of tender coconut husk, applied before firing.

## ARUNACHAL PRADESH

Arunachal Pradesh, a mountainous territory spreading across an area of 83,578 sq. kms., is the home of a large number of tribes and sub-tribes. Its five districts—Kameng, Lohit, Siang, Subansiri and Tirap—with a population of 6.28 lakhs (1981) are inhabited by a colourful tribal people. They have a vigorous craft tradition and every tribe excels at craftsmanship; this excellence manifests itself in the various products its members produce. Woodcraft and *tankha* paintings of Tirap and Kameng, the silver jewellery of Tuting, Tawang, Ziro and other places, the traditional leather work of Khampa craftsmen and artistic textiles from all over are interesting items. Carpet weaving, with predominantly Tibetan motifs, is a specially important craft of Arunachal. Other interesting crafts are mask making, bamboo carving, and bell metal work.

The entire area may conveniently be divided into three main artistic and cultural sectors. The people of the first sector are Buddhist, and include the Monpas and Sherdukpans of Western Kameng and to some extent the Aka, Bugun and Dhammai groups, and the Tibetan speaking Singphos of Lohit district. The second area is from Seppa in Kameng district right through the greater part of Subansiri, Siang and Lohit district. The south-eastern part comprises the third sector.

The people of the first group make beautiful masks, carpets, and painted wood vessels. Paintings of Buddhist religious themes are, however, the speciality of the Monpas of Kameng.

The second group are expert workers in cane and bamboo. The Bangnis, Apatanis, Hill Miris and Adis make beautiful baskets, bags, hats, and even jewellery, that speak eloquently of their skill. They also weave cloth for daily use.

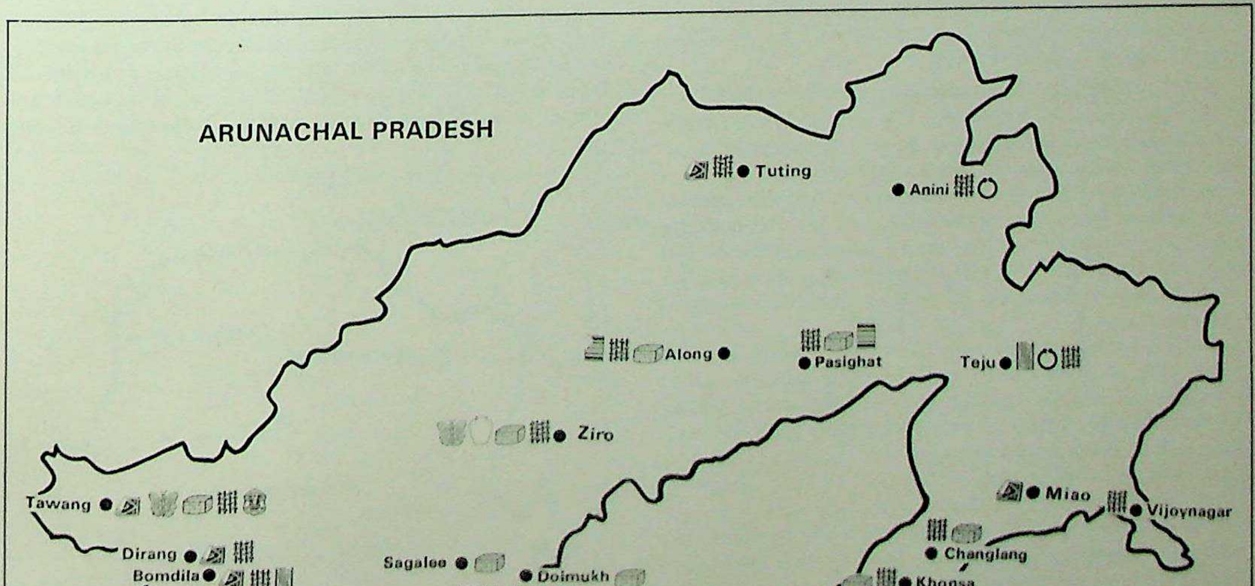
The group in the third sector are famous for their wood carvings. They also make numerous articles with goats' hair, ivory, boar's tusks, beads of agate and other stones, as well as of brass and glass.

**Textiles.** Although there are a few tribes which have had no tradition of weaving, and others who have lost it in the face of competition from mill-made cloth, handlooms are widely distributed all over the territory.

In Arunachal Pradesh, as in the rest of the north-east, weaving is done solely by women using the single-heddle tension or loin looms which have a warp of some 6 yds. x 18 inches. The Khamptis have slightly larger looms, though of the same general pattern. Assamese fly-shuttle looms are used in the centres set up by the administration. Hill women are very particular about the colours and designs they use while weaving different types of cloth. Besides using synthetic dyes and chemicals, they also use natural colours obtained from the bark, roots, leaves and seeds of trees. The weaving designs are almost always angular or geometric though they vary from a formal arrangement of lines and bands to elaborate patterns of diamonds and lozenges, enhanced by internal repetition, hachure and other decoration.

Woven items include Tudung jackets and shawls of the Sherdukpans, Monpa bags, Apatani jackets and scarves, Adi skirts (*galle*), jackets, bags and scarves, Mishmi jackets, shawls, bags and blouses, Wancho bags, loin cloths and sashes, and Tangsa*lungis* and bags. In the northern belt the Monpas, Membas and Bokers weave woollen jackets, trouser lengths, blankets, etc.

**Carpet Weaving.** Magnificent carpets are woven by women in west Kameng and in northern Siang. The carpets, in exquisite colours, use the dragon, geomatric and floral motifs. Wool, dyed with some naturally obtained vegetable dyes, is still used in a small way. Synthetic dyes and chemicals, however, are much in use. The total number of carpet weavers, including those in two Tibetan Settlement centres, is about 150 and they produce



carpets, mostly in the size 3' x 6', worth about Rs.30 lakhs anually.

**Cane and Bamboo.** Cane and bamboo is an important craft of this area, and the workmanship is of a very high order. Many tribesmen make their own hats which are often extremely decorative, adorned with the beaks and feathers of birds or with tufts of hair dyed red. They also make varieties of baskets, bags and other containers. There is a wide range of cane belts, woven and plain, and in northern Subansiri tribals even have elaborately woven brassieres of cane and fibre.

Cane and bamboo is strictly a men's craft, and the most commonly made objects are baskets for storing and carrying paddy, fuel and water, vessels for preparing local liquor, rice plates, bows and arrows, headgear, mats, shoulder bags, etc. Ornaments and necklaces made of fine strips and grass are also popular. Burnt poker work is also executed on bamboo articles.

**Wook Carving.** Some tribes have a tradition of wood carving most of which has a votive or ceremonial significance. In Kameng, cups, dishes and bowls are made, and magnificent masks carved for use in ceremonial dances. Monpa artists also make wooden images and figures of Lord Buddha.

The Khambas and Membas of Northern Siang carve wooden masks. In the Kampti area of Lohit, there are artisans who are adept in making beautiful religious images, figures of dancers and other objects. In the Wancho area of Tirap, wood-carving in the post was very largely associated with head hunting and the human head doninates in almost everything that is made. Thus there are tobacco pipes with the bowl carved in the shape of a head, drinking mugs with warriors carrying off heads in triumph, small wooden heads, human figures, often rendered with remarkable realism and power. Some of the tribes also make very good toys for children.

**Jewellery.** The same vigour reveals itself in the jewellery worn by tribal women, as in other crafts. The ornaments made in the area are indigenous and beautiful. Some tribes make attractive ornaments with the blue feathered wings of beetles. The Akas make bamboo bangles and ear ornaments which they decorate with intricate burnt-poker work designs. So also the Wanchos who make armlets with ivory, cane, or cane and goats hair. All tribals are very fond of beads and though some just hang strings of them around their neck, others make them into attractive patterns.

The Wanchos make ear ornaments from glass beads, wild seeds, cane, bamboo and reed. They also make beautiful necklaces out of grass. Idu Misimis of Lohit area are fond of silver ornaments. The womenfolk wear silver fillet, necklace with lockets and beautiful earrings. The Apatani women wear nose plugs which are unlike those of the other people of Arunchal Pradesh, being larger and more decorative. In addition to these ornaments articles such as silver and brass pipes, silver bowls, swords with silver covers with fine designs engraved on them are also important crafts practised by the people.

**Painting.** Paintings are done by the Monpas, Kambas and Membas only. They decorate the walls and panels of their *gompas* (temples) and *kakalings* (gates) with beautiful religious paintings mostly depicting the life of Lord Budha. *Tankhas,* painted wooden articles and masks are widely used by these people.

**Other Crafts.** Paper making is an important craft practised by the Monpas who obtain the pulp from the bark of certain trees. Handmade pottery is yet another cottage industry practised by the Wanchos, Daflas and Apatanis.

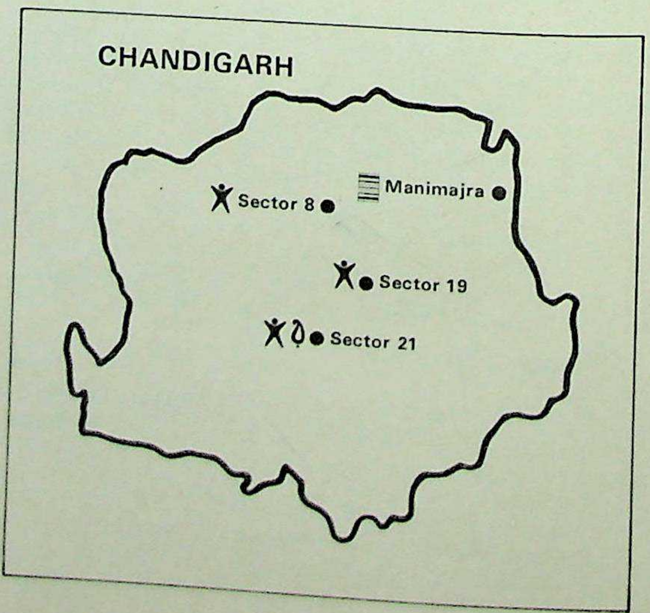
There is a traditional craft of casting brass among the Adis, though it seems largely to have disappeared. The Daflas, however, still make brass ornaments and sacred bells. Silver work is done by the Sherdukpans, and at one time Khamptis were renowned for this art. Some of the Mishmis, Khamptis, Noctes and Wanchos engage in ivory carving, and make rings, beads, bangles and pipes.

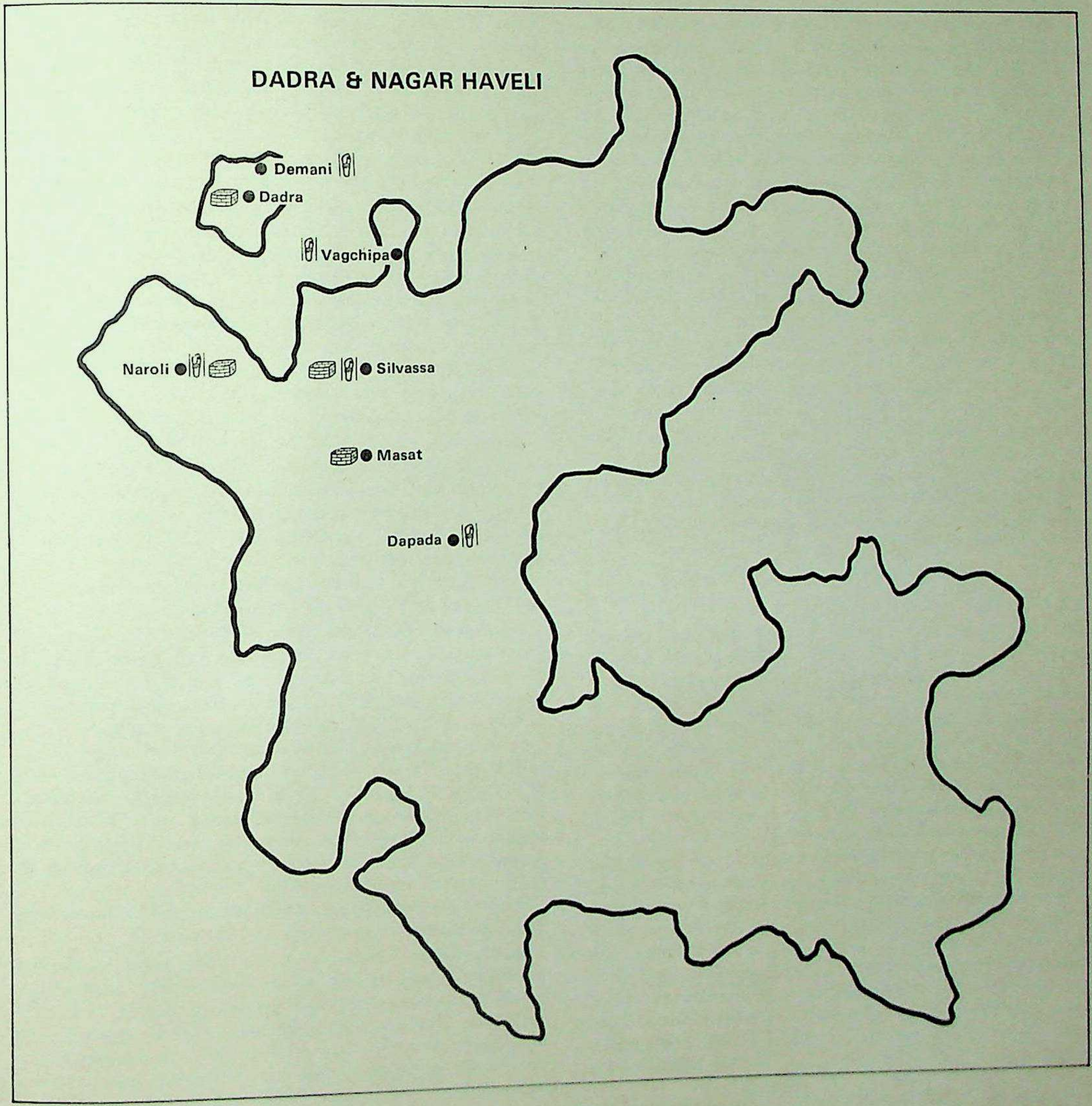
Other minor crafts are combs, loin loom implements, cowrie belts, docorated shields, shoes, caps, etc. The people of Arunachal are fond of hunting and make their own weapons and spears, bows and arrows, and *daos*. For their fishing they make various types of traps and nets.

## CHANDIGARH

Chandigarh is a small Union Territory comprising the city and 22 villages around it. Though its handicrafts are not varied, it is known for artistic *durries* and dolls. Embroidery is also carried on here in a small way. There are about 50 weavers in the territory, 20 of whom are engaged in weaving artistic *durries.* This craft is concentrated at Manimajra, a suburb of Chandigarh, and the annual production of *durries* is estimated at Rs. .25 lakhs. The Administration has set up a Dye House at Manimajra for the facility of handloom weavers. A number of weavers are engaged in the manufacture of *durries, khes* and hand-spun, handwoven cloth at Manimarjra and Maloya.

The Punjab Government has set up a training centre for doll making which has encouraged the spread of this craft as a cottage industry carried on by women in their spare time. The





production is estimated at Rs. 1 lakh annually, and these dolls are exported to a small extent.

Embroidery is again a predominantly leisure time craft, practised by the women. There are at least 100 cottage units, and the craft output is mainly for local consumption. Their turnout in terms of labour earned is estimated at around Rs.150,000 annually. One unit producing cut-glass exists in Bhaderi, a small village in the Union Territory of Chandigarh.

## DADRA AND NAGAR HAVELI

This Union Territory, 491 sq. kms. in area, has a population of 103,677 (1981 census) of which about 88 per cent are tribals. While there are no regular handicrafts units, the tribals do engage in certain crafts, briefly described here.

**Leather Work.** There are 120 leather workers in the villages of Demani, Silvassa, Vagchiha, Dapda and Naroli. They have their own tanning pits and make slippers and other leather articles. Their estimated annual production is Rs. 1.20 lakhs.

**Bamboo Work.** Some quantity of bamboo of solid core is available in the forest areas. It is pliable and easy to form. There are 124 persons who make bamboo mats and basketware in Silvassa, Naroli, Masat and Dadra. Splitting and finishing of the bamboo strips is carried out with only one scythe-like sharp tool. The annual production is estimated at Rs. 1.20 lakhs.

Baskets are made for storing grain, drying boiled paddy, for transportation of *gobar* (cowdug) and as measures for grain, besides serving as chicken coops, fish baskets and traps. Those intended for storage, *gobar* transport, and as measures, are plastered with a compound of clay and cowdug to enhance their utility. The *gobar* basket is so shaped as to correctly fit the curve of the hip, both for support and convenience.

**Grass and Leaf Products.** Cowherds, while grazing their cattle, indulge their hobby of making such articles as hats, baskets, etc., out of torpe grass which is an acquatic plant of the papyrus family. This grass, found in river beds and banks, acquires a greenish-gold lustre when dried and the articles produced are beautiful and of a fine finish. Presently only mats are made from palm-leaf, but there is scope for making shopping bags, hats and other articles as well.

**Pottery.** Naroli village produces earthen pitchers besides a few decorative articles.

## DELHI

From earliest times Delhi has been the home of master craftsmen in a number of arts and crafts. As the city of kings and emperors, it provided special patrongage to craftsmen, and of late has become important as a prominent production centre for handcrafted products with an expanding domestic and export market. It is estimated that there are about 11,000 handicraft units in Delhi providing employment to over 30,000 artisans.

Of the crafts, particular mention may be made of jewellery, ivory carving, embroidery, *zardozi*, brassware, wood-work (especially artistic furniture), leather work, pottery and toys and dolls. In addition readymade garments have developed into perhaps the biggest cottage industry in Delhi in recent years.

**Jewellery and Silverware.** The precious Jewellery craft of Delhi received great patronage from the royalty in the past with the result that it became well established in the city. The demand for fine jewellery still continues, and has sustained the craft. Apart from jewellery made with gold and precious stones, a vast quantity of silver and costume jewellery is also made in Delhi. About 4,000 units are engaged in this craft, which employs over 6,000 craftsmen. The annual production is estimated at Rs. 75 crores.

Besides silver jewellery, silverware is also made in Dariba, Chandni Chowk. Household utensils in all forms and designs, plain as well as ornamental, are available here. The oil rich Middle East countries currently offer a lucrative market for our silverware and there is scope for well designed, high quality items in the sophisticated markets of the West as well.

**Ivory Carving.** Delhi has long been renowned for ivory carving. A variety of ivory-ware, both decorative and utilitarian is produced. This includes exquisitely carved elephant tusks, perforated table lamps, traditional chess-sets, boxes, small painted panels, and contemporary jewellery. It is estimated that about 100 units are engaged in this craft employing over 300 artisans, with an annual production of over Rs. 1 crore.

**Embroidery.** This is a traditional art of Delhi exhibiting richness of colour and excellent workmanship. With the recent growth of the garment industry, the craft has received considerable impetus and has expanded. It is estimated that over 2,000 units are engaged in this craft with about 5,000 artisans. This annual production is estimated at around Rs. 6 crores.

**Zardozi.** Delhi is one of the well known centres in the country for zari work, which is increasingly popular with foreign tourists. In the past twenty-five years, this craft has developed a definite export orientation; and a large variety of *zari* embroidered bags, belts and other accessories are now exported. There are over 50 manufacturing units employing about 250 persons in this craft. The annual production is estimated at about Rs. 20 lakhs. The Handicraft Board conducted a course for educated boys from among the *zari* workers of Delhi with a view to developing in them entrepreneurial ability for export.

**Brass-ware.** This is an old craft of Delhi, still carried on mainly in the narrow lanes of the old city. While a few units have set up workshops for production, the vast majority of them employ two or three workers each. There are about 400 units engaged in this craft, employing 1,500 to 2,000 artisans with an annual production of over Rs. 1 crore. The product range includes utensils and artware, particularly tabletops, wall plaques and plates, planters and hanging lamps.

**Wood-work.** Delhi has made marked progress in artistic wood-work in recent years. A number of units have come up for the manufacture of furniture, in traditional as well as contemporary designs. The interest taken by some progressive architects in this line has yielded refreshing results.

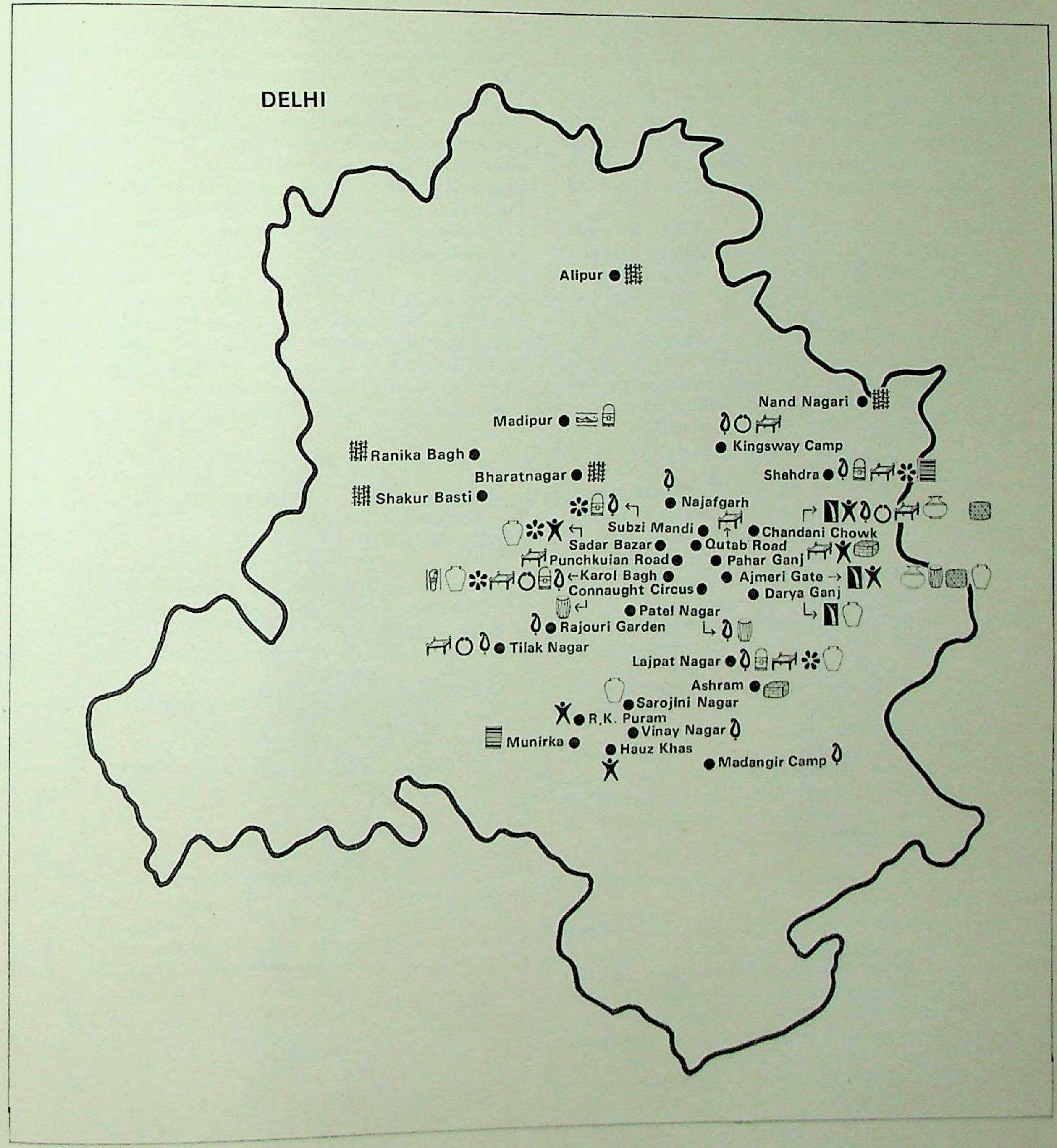
Special mention may be made of two enterprising women, Mrs. Pushpa Talwar (of Alankrit, Okhla Industrial Estate) and Mrs. Leela Shiveshwarkar (A-36 Vasant Marg, Vasant Vihar, New Delhi) who have done pioneering work in reviving traditional techniques of decorative wood work—carving, inlaying, turning and lacquering—and applying them to high quality furniture and accessories.

Some Rajasthan puppet makers, settled in Delhi, are carving bold and expressive wooden figures and pannels.

**Leather Craft.** Delhi leather workers make traditional decorative *joottis* (shoes) and are engaged in general leather work. Innovations in this line include belts, bags or travelware and more recently leather garments. Approximately 1,200 establishments with about 4,000 artisans are engaged in the production of leather goods including goods made of foam leather. Their annual production is estimated around Rs.6 crores.

**Pottery.** The earthenware craft in Delhi is mostly seasonal with a large number of units operating in summer for water-pots (plain and decorated). These potters are turning out a large variety of candle stands, lamp covers, and flower pots. Over 200 family units are engaged in the earthenware craft in Delhi with an estimated annual production of Rs. 40 lakhs.

The revival of the famed Delhi blue art pottery of Mughal times has been a significant development in Delhi crafts. Creditable pioneering research has been done in this field by Sardar Gurcharan Singh of Delhi Blue Art Pottery. His work


DELHI
Alipur
Nand Nagari
Madipur
Kingsway Camp
Ranika Bagh
Bharatnagar
Shahdra
Shakur Basti
Najafgarh
Subzi Mandi
Chandani Chowk
Sadar Bazar
Qutab Road
Punchkuian Road
Pahar Ganj
Karol Bagh
Ajmeri Gate
Connaught Circus
Darya Ganj
Patel Nagar
Rajouri Garden
Tilak Nagar
Lajpat Nagar
Ashram
Sarojini Nagar
R.K. Puram
Vinay Nagar
Munirka
Hauz Khas
Madangir Camp

has been widely exhibited in India and abroad. Mention may also be made of a well-known artist, Satish Gujral, and his talented wife Kiran, who have established a unit of art pottery in the Okhla Industrial Estate.

**Toys, Dolls.** Potters in Delhi make very lively toys and clay painted images, especially important during festivals, as well as a variety of *divas* or small oil lamps. They have also taken to making papier-mâché toys which art they learned from the craftsmen of Agra, Gwalior and Jaipur. Nearly 200 units with close to 600 artisans work in Delhi making clay and papier-mâché toys. The craft is seasonal as articles are in greater demand during festivals especially Diwali. The production is assessed around Rs. 10 lakhs per annum.

Delhi is also known for the production of tin and plastic toys.

an area which needs drastic improvement, both technical and aesthetic. Cloth dolls are also made in Delhi by a number of units.

**Musical Instruments.** Musical instruments such as the *dholak, tabla* ahrmonium, banjo,*sitar* and *sarod* are manufactured in Delhi. About 30 units engaged in this craft provide employment to nearly 100 persons. The annual production of musical instruments in Delhi is estimated at around Rs.10 lakhs.

**Handlooms.** Handlooms constitute one of the most important cottage industries of Delhi. A large number of private units and cooperative societies have been set up during the last two decades that make bed-spreads, table linen, furnishing and upholstery.

**Handprinted Textiles.** This craft has developed rapidly in Delhi during the past few years. It caters to the growing domestic and export market. There are 90 units employing about 1,200 artisans, with an annual production of around Rs. 8 crores. The main centres are in Gandhinagar and Okhla areas. Rangjyot, a high quality printing unit, is run at Okhla Industrial Estate by U.I. Khatri, a recipient of the National Award (1974-75) Mention may also be made of a well known textile designer, Riten Mozumdar, who has used modern motifs on *numdhas* and who has designed a wide variety of bed linen and table linen.

**Readymade Garments.** The garment industry of Delhi has developed into a major cottage industry. This craft in Delhi, employing about 40,000 workers on a regular basis and a large number of part-time workers, has an annual production of about Rs. 200 crores. An interesting and promising development is the involvement of trained young designers and professionals in this trade which has enriched the design and quality of this industry considerably.

**Other Crafts.** Stone engraving, cane and bamboo work, especially furniture and lampshades, laces, paper cutwork and kite making are other imporatant crafts of Delhi. Of late a few carpet weaving units have also come up. Besides catering to tourists, they engage in direct export too.

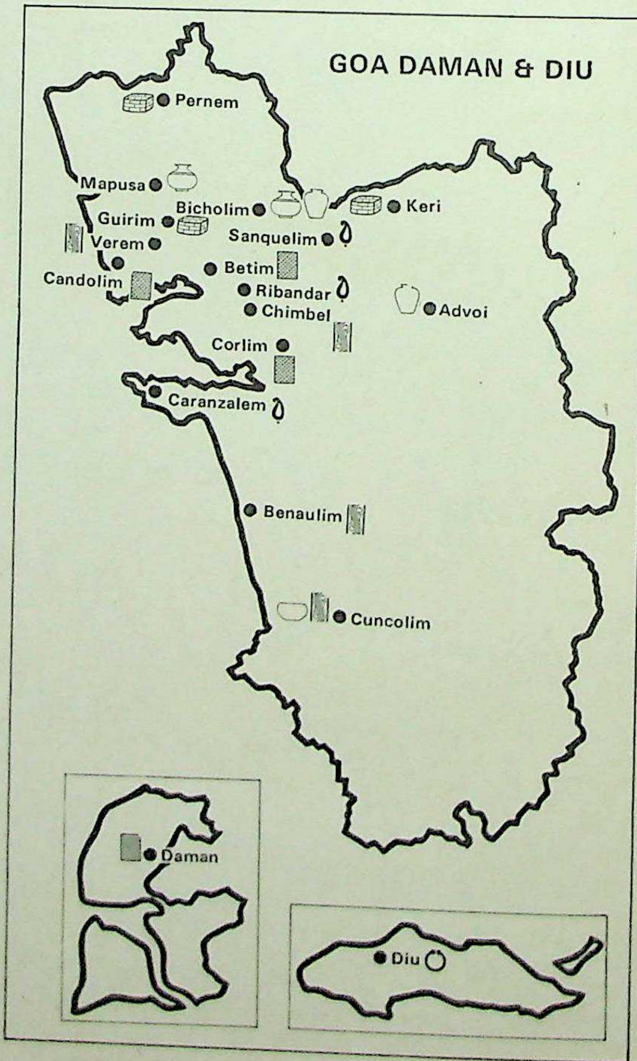
## GOA. DAMAN AND DIU

Tucked away smugly between the Western Ghats and the Arabian Sea, Goa, a tropical paradise, is only 3,700 sq.kms. in area and has a modest population of 8.5 lakhs. The 100 kilometre long coastline endowed with some of the loveliest beaches in the world, ancient temples and churches, and above all a warm and hospitable people, give Goa tremendous development potential. Here live a gentle people with a rich heritage of music, dance, festivals and folklore with two distinct strains of culture, Indian and Portugese, harmoniously interwoven.

Goa has a rich craft tradition. The magnificent work done by Goan artists and craftsmen in wood, metal, stone, marble and clay can be seen in some old churches and temples. Specimens of rare ornamental furniture can still be seen in some old houses belonging to aristocratic families. Bamboo craft, pottery and wood-work constitute the major cottage industries of Goa in terms of employment. Bamboo work is done in Bardez, Bicholim, Pernem, and Sattari. There are about 500 units employing over 1000 craftsmen. Saleete, Bicholim, Ponda, Pernem and Sattari are centres of wood-work employing about 200 craftsmen at over 100 units. Pottery units are at Bardez, Bicholim, Canacona and Sattari employing about 150 craftsmen. A potter from Goa, Mahadev Concolincar, got the national award. Other crafts in Goa are metalware, jewellery, embroidery, fibre (sisal and banana) and coconut-shell items, decorative candles etc. Daman has 15 mat weaving units while Diu is known for its jewellery, tortoise shell and ivory articles.

The important craft places and products in Goa, besides those mentioned in the table, are Mapusa, Bicholim and Bardex for metalware; Panaji, Caranzalem, Ribandar, Sanquelim and Mapusa for embroidery; Verem, Benaulim, Cuncolim and Chimbel for wood craft; Guncolim for laquerware; Tiswadi, Berdez, Candolim and Corlim for fibre craft; Gurim, Keri and Candolim for bamboo; Sanquelim for decorative candles, and Advoi for clay.

The following are some institutions engaged in handicrafts:



*(i)* **St. Joseph Institute of Social Service.** This institute has orgasnised the production of sisal bags, crochet and embroidery work, and provides employment to about 50 girls.

*(ii)* **Women National Council of India.** This organisation provides work for about 200 girls in its 10 branches. Most of them do embroidery, having received training at the Institute of Social Service.

*(iii)* **Sri Mahamaya Kulaludyog Udyogik Sahkari Sansthe.** This society, with about 20 members engaged in pottery, produces a variety of earthen pots and figures in addition to ash-trays, plates etc. for hotels. Their annual sale is estimated at about Rs. 1 lakh.

*(iv)* **Government Handicraft Centres.** A Government run woodcraft production centre is located at Verem and a bamboo production centre at Guirim. (Vaman Zo, a master craftsman and an instructor with the department, received the National Award.) A woodcraft centre produces mainly carved tables and lamps. At the bamboo centre bread baskets, waste paper baskets and lampshades are made.

*(v)* **Government Handicrafts Emporium.** Presently managed by the Goa, Daman and Diu Handicraft Small and Rural Industries Corporation, the emporium is housed in the premises of the Tourist Hotel, Panaji. This is the only organised sales outlet for Goan handicrafts. The sales turnover at this emporium and its couple of branches, including the sale of the products of the woodcraft centre at Verem and the bamboo craft centre at Guirim, is between Rs.6-7 lakhs.

A survey conducted by the Maharashtra Small Scale Industries Development Corporation some time back identified the following handicrafts as having considerable potential: brass and copperware, wood carving, lacquerware, embroidery, crafts based on clay, fibre (sisal and bahana), bamboo, coconut shell, tortoise shells and ivory, and decorative candles. Considerable impetus will be given to the development of these handicrafts in this territory during the Sixth Five-Year Plan period.

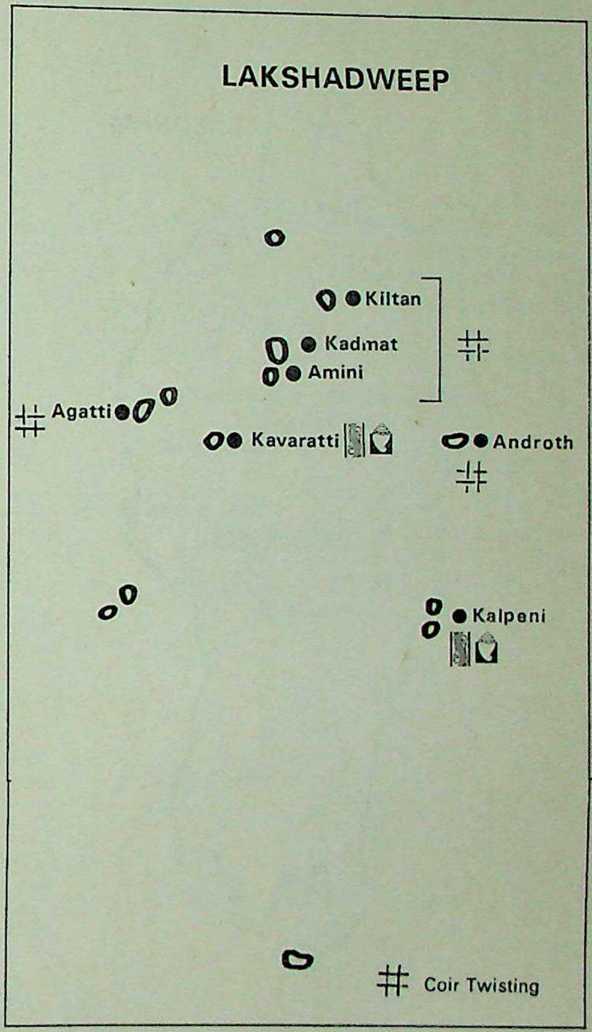
A Design and Development Centre has been operating in Panaji. Along with it Handicraft Museum has been set up. Different training centres have been set up in carpentry, pottery and other crafts, imparting training to about 500 persons.

Jewellery is another important craft of Goa. According to one estimate, about 1000 jewellers produce jewellery worth about Rs. 12 lakhs every month.

With Goa attracting a growing number of tourists, local crafts are expected to receive a fillip. A line of souveniers has much scope especially in metal craft, embroidery and pottery. The Friday Fair at Mapusa, where one can see a variety of baskets, pottery pieces and other crafts, can be further developed into a special attraction for tourists.

## LAKSHADWEEP

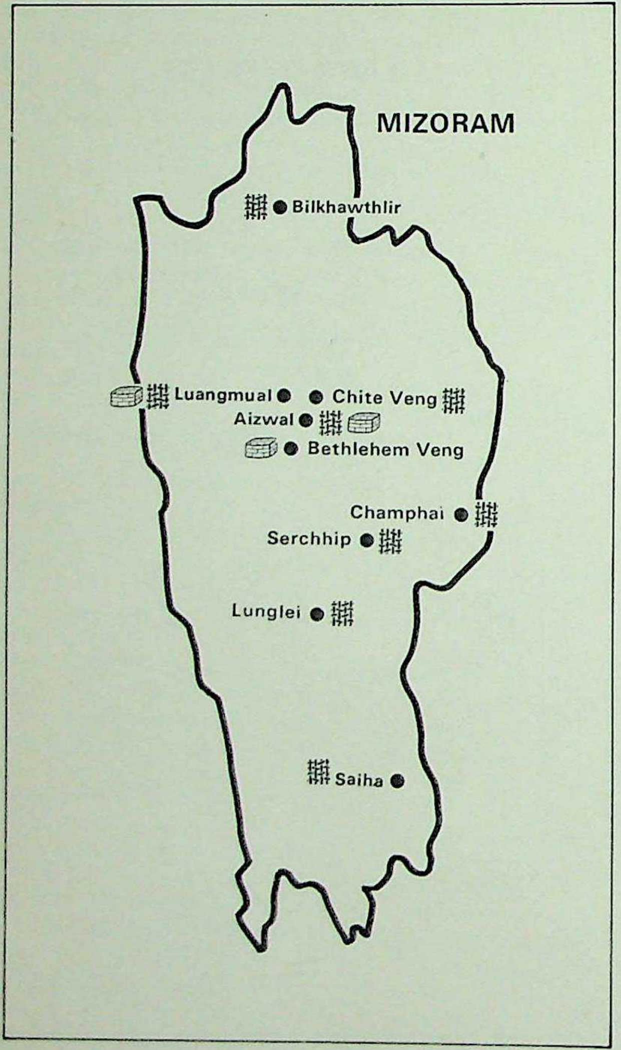
Situated far south this island Union Territory has an area of 32 sq. Kms. and a population of 40237 (1981). Coir twisting is the main craft of the island. Coir production-cum-demonstration centres are located in Kadmat, Kiltan, Amini, Androth and Agatti, providing employment to about 80 persons. A training centre for twisting thinner fibre has also been set up.



A Handicrafts Training Centre is functioning in the headquarter island, Kavaratti, for imparting training to the local tribals. Ten persons are trained annually in wood carving and making articles from sea shells and corals. One more such centre has been opened at Kalpeni. Once trained they are supplied with tools at half cost so that they may continue handicraft work on their own and thus earn a living. There are two co-operative societies in Lakshadweep. The Handicrafts Industrial Co-operative Society and the Furniture Makers Industrial Co-operative Society.

## MIZORAM

The Union Territory of Mizoram, carved out of Assam in January 1972, is situated in the north-eastern corner of India and consists of three districts—Aizwal, Lunglei and Chhimtuipui. With a population of about three and a half lakh people spread out over an area of about 21,000 sq.km. the land is



sparsely populated with vast areas of forests. The socio-economic impact of new roads constructed in Mizoram in recent years has been considerable. The development of forests, agricultural and horticultural resources is receiving impetus, besides establishing contacts between the inhabitants of Mizoram with people in other parts of the country. For so long Mizoram remained closed and practically inaccessible, but it is now possible for people from outside the territory to see for themselves the realities and splendours of this beautiful corner of India.

There are quite a number of craftsmen and skilled artisans among the Mizos. However, they have received little encouragement and their products have not been widely marketed.

**Weaving.** Weaving is an integral part of Mizo culture and the women learn how to weave at an early age. *Puans* in numerous designs are produced by them on traditional loin looms. These are somewhat like *lungis*, usually about 45″to 48″ in width and about 36″ in length, worn by the women, and are their native dress. *Puans* are noted for their beautiful design and intricate embroidery which is invariably worked out along with the weave. Mizos have a wealth of notifs. The patterns of traditional *puans* are now being adopted in many fresh combinations. Mizo women also turn out shawls and shoulder bags which are quite good, and not too expensive considering their quality.

The Government programme for the development of the handloom industry aims at the supply of cheap raw material, setting up of dyeing centres and provision of other facilities to weavers. The chief problem of Mizo weavers is the very high prices at which they get dyed yarn. A Design-cum-Production Centre now operates at Luangmual. Here fly-shuttle looms are used and designs based on Mizo traditions are evolved and woven into shawls, curtains, ladies garments and other utility cloth. The Weavers Service Centres have turned out over 500 students. There are five private units in Aizwal each with 4 to 6 looms imparting training to a few girls. Efforts are afoot to help the growth of weavers co-operatives through the Mizoram Apex Weaver's Service and Marketing Co-operative Society Limited.

One can see the possibility of the co-existence of loin looms and fly-shuttle looms in the development of the handloom industry in Mizoram. The prospects of designing marketable items based on exquisite but expensive Mizo hand-woven fabrics are bright indeed. The growth of sericulture, for which steps are being taken, and the availability of silk yarn in due time should add a new dimenstion to the local weaving industry.

**Bamboo and Cane.** Mizo houses are generally built with bamboo walls and floors and thatched roofs. While women excel at weaving, men are expert at cane and bamboo work. They make fine cane hats and uncommonly beautiful baskets. A typical Mizo basket is broad at the rim and tapers at the bottom. There are baskets for carrying fireewood, water, paddy, rice and vegetables. Baskets made of cane and bamboo together with leaves and grasses, for storing ornaments, clothes and other valuables are also made. Other items made are chairs, tables, sofas, bamboo, screens and cages, umbrella-handles, knitting needles and hats. All types of traditional baskets and decorative articles are produced in the Handicraft Centres situtated in three districts—Aizwal, Lunglei and Chhimtuipui (Saiha). The Government Handicraft Centre at Luangmual Aizwal has about a dozen workers with some trainess. They produce about 50 hats a month.

Ironically while cane grows in Mizoram, the handicraft units requiring it have to buy the material from Silchar (Assam) as it is taken out of the territory by the forest contractors, en block.

**Pipes.** Mizos, men and women, are inveterate smokers. They love their locally made pipes. The women's pipe is like a small *hukka*, small enough to be easily held in the hand and carried about. The men's pipe is of the western type. These are made out of bamboo and weed. Provided with selected, seasoned wood and given proper training in carving pipes for export, the Mizo craftsmen could possibly introduce a new range with sufficient prospects.

**Jewellery.** Very few modern Mizo girls use jewellery. Some elderly women, however, still use traditional ornaments, namely the *Thi-hus,* a necklace with big amber beads, the *Thi-fen,* a necklace with smaller beads, and the *Dar-thi,* a necklace of glass beads. On festive occasions Mizo women use a headgear called *vakiria.* It consists of a bamboo band with a parrot feather stuck in it, the ends of which are decorated with beatles.

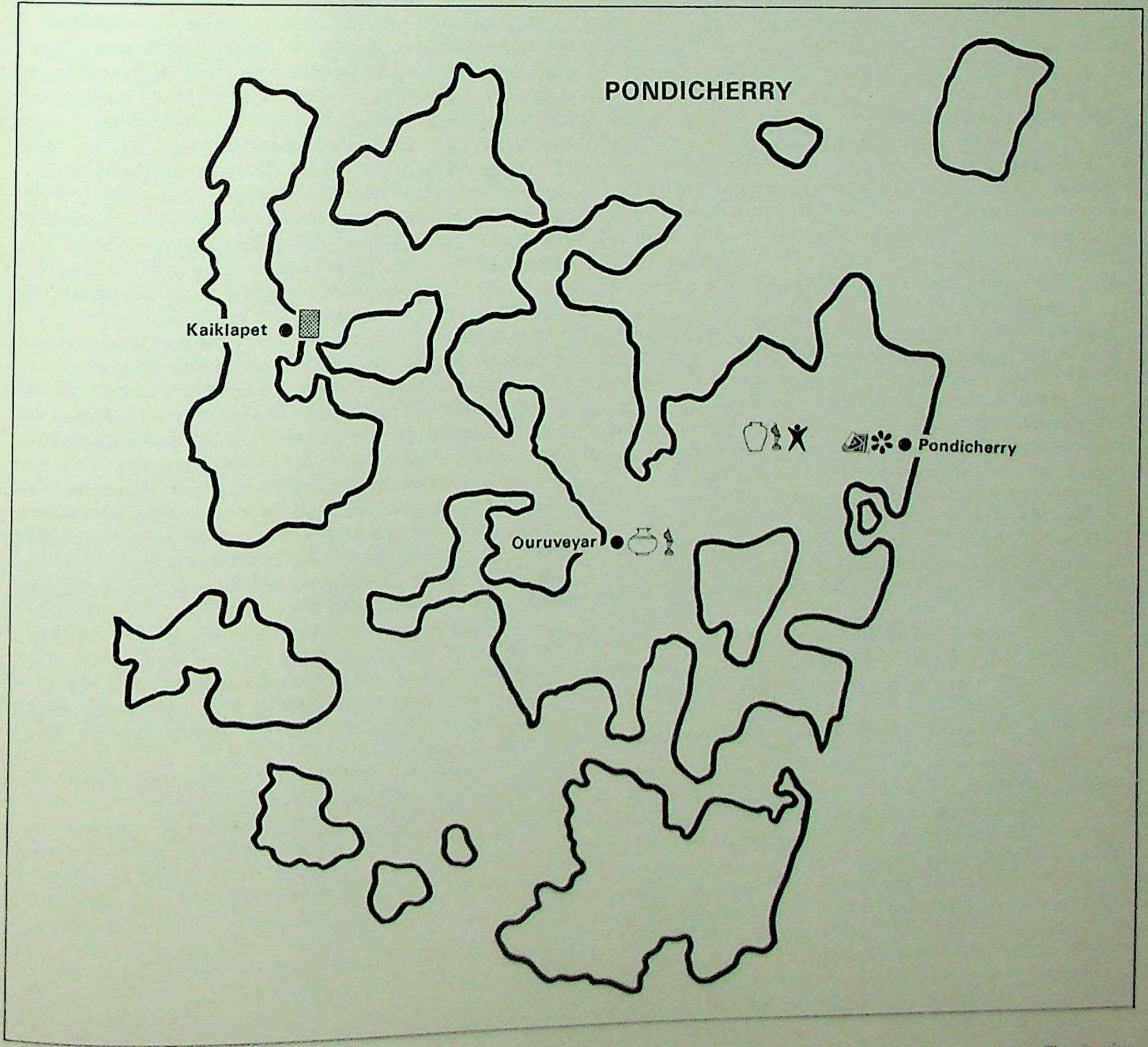
**Musical Instruments.** They say Mizoram is a place where hills come alive with the sound of music. Singing is a natural instinct with the Mizos. The guitar, generally made locally, has become very popular with the younger gerneation; *ting-tong,* a one string Mizo musical instrument, is also popular. The traditional mithun horns, gongs and drums are used only occasionally. Very few Mizos can now play the *benz bung* (a kind of kelophone made out of wooden legs) and the *rewchhem* (a long pipe).

**Tribal Research Institute Aizwal.** This has a very good collection of *puans,* the pride of Mizoram; baskets and other Mizo crafts. It provides rich resource material for any designing or reproduction programme.

## PONDICHERRY

The Union Territory of Pondicherry comprising the former French settlements of Pondicherry, Karaikal, Mahe and Yanam is the home of many crafts, chief among them being terracotta and papier-mâché dolls and toys, mat weaving, textile printing, carpet weaving, and the making of bronze icons, cane articles, incense sticks, and perfume.

**Dolls and Toys.** This craft is said to have started here in the



early years of the 19th century. Originally, purely a pottery craft manufacturing only simple pots for storing water and cooking, it developed into a toy industry mainly in response to a demand from the neighbouring state of Tamilnadu, where toys were an important part of major festivals. Even today these toys are well known as *Puducheri bommai* (dolls from Pondicherry).

Since all the artisans belong to the *kulalar* community they work in close co-operation with each other. The locality where the craft is carried on is known as *kosapalayam* or *kuyavarpalayam*, in other words, potters' locality. It is believed that twenty-five years ago there were 50 families engaged in toy making, compared to only 4 families at present.

The craft is purely a cottage industry, with all units carrying out manufacturing operations at home. Three types of toys, those of terracotta, papier-mâché, and plaster of paris, are made. Of these, terracotta toys are the most important. They include a wide range of occupational and educational toys, images of gods and goddesses with local characteristics, birds, animals, and even national leaders. The annual production capacity of these units is Rs.25,000.

**Kora Mat Weaving.** Kaikalpet, a small village in the Mannadipet commune, is situated on the banks of the river Sankarabharani and lies about 24 kms from the town of Pondicherry. *Kora* grass, which is the main raw material, is grown in small quantities on either side of the river bed. The village is surrounded by paddy fields and agriculture is the main occupation of the population, mat weaving being a subsidiary activity. It provides employment to nearly 60 people, and has an annual output of Rs. 60,000.

**Bronzes.** Ouruveyar is a village about 5 kms. from Villianur, where bronze casting dates back to mid-eighth century A.D. when a local landowner is said to have requisitioned the services of a *sthapati* (craftsman) for making icons for the village temple. The *sthapati*, who was a well known icon maker, having completed the order, decided to stay on permanently in the village, where his descendants still practice the craft.

All the processes involved in bronze icon making are carried out manually. The women, when free from domestic chores, attend to the firing of kilns, cleaning of icons, etc. The approximate value of production of this unit is Rs. 30,000 annually, with the image of Subrahmanya being the most popular.

Another *sthapati*, originally from Swamimalai, also settled in Pondicherry, and produces icons worth about Rs. 50,000 year. His finest work is seen in his images of Kalyana Sundaram, Parvati, and Nataraja.

Yet another unit in the territory, Ramakrishna Industries, has perfected the art of casting *kamatchi vilakku* in five metals. These lamps are famous in the South and every Hindu family takes pride in possesing one for purposes of worship.

All the process involved in making the lamps are carried out manually through the sand casting method which employs improved tools. In all about 10 persons are engaged in this craft and all of these belong to the *kammalar* community. The annual production capacity of the unit is estimated at Rs. 1 lakh.

**Handlooms.** Pondicherry is the traditional home for the handloom industry. Of 4100 handlooms in the Union Territory 2600 have been brought under the cooperative fold. One export oriented handloom project is also functioning. The annual production of handloom products is about Rs.75 lakhs. A cooperative housing scheme for construction of 300 houses for the weavers has been formulated.

**Handwoven Carpets.** M/s Hablic Handicrafts, a Pondicherry unit, manufactures hand-woven carpets, bed-spreads, wall hangings, table mats, etc. This unit functions within the cultural sector of Sri Aurobindo Ashram. The unit works under the experienced management of an ashram devotee from Germany who has trained several artisans in this craft. Presently, about 20 girls work in the unit. Another unit, M/s Auro Tibetan Handicrafts, manufactures hand-woven woollen pile carpets made of high quality pure wool. The yarns are dyed in magnificent colours guaranteed to remain fast even after several washes. The annual production capacity of the unit is estimated at Rs. 3.5 lakhs, 90 per cent of which is exported, and about 30 women are employed.

**Handprinted Textiles.** Handprinting was another craft that flourished during the French period. The absence of any restrictions on import and export at the time secured for the printed textiles of Pondicherry an assured market in France and other countries. At present there are 6 handprinting units in Pondicherry employing about 20 craftsmen, and producing printed textiles valued at Rs. 2 lakhs annually. *Kalamkari* and *batik* are two specific varieties of printed textiles produced here.

**Cane.** The cane craft in Pondicherry is of recent origin, with only two units employing about 10 persons. They produce cane chairs, bicycle baskets, waste-paper baskets, and so on; their annual production is valued at about Rs. 40,000.

**Handmade Paper.** The Sri Aurobindo Society at Pondicherry has developed the art of making paper by hand, as one of the main lines in their cottage industry programme. A variety of paper, plain, white and coloured, is produced here and sold in important centres of the country, mostly through Khadi Bhavans.

# 4. Research and Design Development

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For centuries Indian handicrafts have been distinguished for their great aesthetic and functional qualities. In ancient times designers or conceptualizers in India were generally the *shilpis* who designed our superb temples and the objects associated with them. At this time, groups of artisans or craftsmen worked under the guidance of such *shilpis*, and belonged to various guilds and regional schools throughout the country. It was their fine sensibility and extraordinary skill that invested our handicrafts with remarkable power and beauty. Apart from those associated with the temples, other Indian handicrafts also enjoyed a high reputation.

Those categories of crafts which have their origins in the Mughal darbar or court also reveal a remarkable refinement of design. The work of these craftsmen was patronised by the court and the nobility. In these crafts the designs were very often influenced by the court paintings and miniature art derived from Persian or indigenous sources. Such designs can be seen in Indian carpets, brocades, papier maché, stone-inlay and so on. It was traditional for some of these crafts for the design to be prepared on paper by the *naqash* (artist), to be subsequently copied by the craftsmen and executed in whichever material had been selected. It is a unique quality of Indian handicrafts that, very often, the separate abilities and skills involved in the design and making of an object were divided between craftsmen of varying degrees of specialisation and skill. Thus the designer or master craftsman visualised the complete design indicating details of form, proportion, and colour distribution to be realized by various specialists.

In the case of image making for example, the *sthapati* or master craftsman would visualise the image in a particular representation, according to the rules of iconography laid down in the *Shilpa Shastras*, and prepare a first model in wax or clay. This would later be cast by craftsmen skilled in casting, though in the case of stone or wood carving, master craftsmen executed the finer work. In the same way, vessels and objects in metalware, pottery or stone were also first designed or shaped by master craftsmen. This combination of design ability and technical skills was a natural part of our craft tradition.

There are, however, many crafts where the craftsman both designs and executes the product himself, particularly in the area of pottery, wall decoration, embroidery of certain types, toys, basketry, etc.

## Design resources

For any scheme of design development, it is necessary to identify authentic resources and materials. In India there are a number of museums which have beautiful specimens of craft objects. The Crafts Museum of the Handicrafts Board has over 17,000 exhibits of different craft types from all over the country. The National Museum in Delhi, the Asutosh Museum in Calcutta, the museums of South India, the Calico Museum of Textiles in Ahmedabad, the Salar Jung Museum in Hyderabad and many small museums throughout the country have rich collections of fine craft objects. The Anthropological Department in particular has records as well as exceptionally good specimens of some authentic traditional crafts, especially from tribal areas. The Birdwood Journal of Industrial Arts of India, which was published following a decision in 1883 by the British Government to document Indian handicrafts, is also a valuable source of design and craft material. Watts' account of the exhibition held in Delhi in 1901, illustrated by Percy Brown, is also extremely interesting. Lately, the census of 1961 has covered handicrafts in a number of states and districts of India. The monographs brought out describe the products and photographically illustrate processes in detail.

## Promotion of designs

Soon after its establishment in 1952, the All India Handicrafts Board rightly recognised that among other developmental measures that needed to be adopted, the problem of design development would be of key importance in rehabilitating the handicrafts industry. Craftsmen required assistance with new design ideas to suit the taste of consumers both in India and abroad. Considering the size of the country, the great variety of crafts and their regional characteristics, intensive efforts were required to provide adequate design guidance to craft centres throughout the country. The All India Handicrafts Board appreciated this need, and established Regional Design Development Centres at Bangalore, Bombay, Calcutta and Delhi. A technical wing for research in tools, techniques, and materials has also been added to each of these centres. At Bangalore, the Central Handicrafts Development Centre, set up earlier for the same purpose, has been made a part of the Design Centre at Bangalore. The Weavers' Service Centres set up by the All India Handloom Board provide design and technical guidance to the handloom industry.

## Technical development

The development of tools and processes in handicrafts is a very sensitive area, for a great deal of wisdom and subtlety is invested in most traditional methods and equipment. However, processes with slight mechanisation which might reduce the drudgery of operation and make it easier to prepare the basic form on which craftsmen could then execute finer techniques of decoration and embellishment could be introduced. Generally speaking, any new equipment for handicrafts should have a very low capital outlay; it should be capable of being employed by and in small individual and co-operative units; and it should improve overall efficiency and reduce costs, without causing much labour displacement. For certain techniques and processes common facilities have to be provided, as otherwise they may not be within the reach of craftsmen. The Board also assisted the state governments in setting up their Design and technical centres in Uttar Pradesh, Bihar, Kashmir, Rajasthan, Punjab, Andhra Pradesh, Madras, Kerala, Himachal Pradesh, Madhya Pradesh, Gujarat, Orissa, Manipur, Tripura, Haryana, West Bengal and Goa. In these centres, craftsmen and the artists or designers jointly work out new designs and items in selected crafts. It is not always easy for these centres to get designers who combine taste with technical mastery, a reverence for tradition with a sensitive awareness of the spirit of the times—qualities essential for the development of good designs. Mention may be made here of the National Institute of Design, Ahmedabad, set up by the Government of India, which is also taking some interest in crafts, especially from the angle of research and design development.

It is necessary for designers to keep in mind some salient features of the change in the tastes and requirements of consumers, especially in the export market:

(*i*) The generally high price of handcrafted goods is sometimes an obstacle to their sale. Items in various price brackets should be designed to secure maximum sales. It should be our constant effort, however, always to get better unit prices for our products.

(*ii*) Excessively ornamented surface decoration without structural strength is unsatisfactory. Though there is always a small demand for fine decorative pieces, especially antique reproductions, a contemporary consumer would prefer less elaborate patterns and simple forms.

(*iii*) The contemporary consumer is not often either sensitive or responsive to religious themes and symbols which dominated craft designing earlier. He wants beauty as a supplement to utility; hence the increasing demand for good-looking functional items.

(*iv*) There is no longer that old insistence on the use of expensive materials. Thus, well styled imitation jewellery often replaces pure gold and silver. At the same time there is a growing interest in natural materials—such as clay, grass, stone, wood, and leather, and handicrafts made from these should do well.

(*v*) Modern designs, in some cases, would be preferred by discerning consumers; this would also provide encouragement to designers and craftsmen.

It should be emphasised that modern design attitudes are not intended to be applied solely in the development of new products. Very often they can be used with remarkable results through product adaptation of objects that might have been established in various markets for several years but now show signs of declining sales. In the case of traditional crafts this would imply simplifying the decoration, as well as modifying the shape and proportion of items to suit requirements of contemporary consumers.

A manufacturer or entrepreneur can develop a handcrafted product for domestic as well as export use with minimum investment in design expertise, if he avails of design assistance from the Government Design Centres. He may consult or employ private designers, or develop suitable products by obtaining and studying publications and samples of successful products in the export market. This is not to say that he should copy foreign designs, but merely that he should use them as a source of inspiration and guidance for his designers. Incidentally, very strict copyright regulations exist for the protection of design in foreign countries and these cannot and should not be violated by copying. Manufacturers and exporters can also avail of the advice of foreign experts and designers invited to India.

**Packaging.** Packaging, in the case of Indian handicrafts, has not developed much. A package design is very important since it will often persuade a consumer to make the initial purchase. It will identify repeat buyers but succeed only if the product is good. The Indian Institute of Packaging in Bombay offers a package development service for a fee. Some companies that manufacture packaging material and ready made packages also provide help in solving packaging problems.

**Exhibitions.** One of the most important trade and export measures in the field of design development has been the periodical exhibition of new craft designs in Delhi, later taken around the important cities of India. Craftsmen, manufacturers, exporters, emporia managers, and others, are invited to see and make use of these new designs. Information is provided to interested exporters and marketing agencies concerning the approximate cost of newly-designed products and the names of craftsmen who could undertake commercial reproduction. These exhibitions have succeeded in greatly increasing the export potential of Indian crafts.

It has already become abundantly clear to sections of imaginative management in our country that good design value in presentation of any product is potentially the most powerful sales asset. Well designed handicrafts are not only of commercial value but contribute to the image of a country known for its great art traditions. With the present emphasis on export, success will depend as much on the production of traditional items as on the design quality of new products. These will have to stand comparison with the best handcrafted products of foreign countries.

Form and decoration alike should proceed from an awareness of our life style today; the designer must be sensitive to these factors, not as a rejection of the past but as a conscious continuation of the creative impulse.

# 5. Marketing

In India, handicrafts derived their richness and strength from socio-economic and cultural situations and traditions that are fast disappearing. Crafts are particularly vulnerable to the present tempo and economic pattern of society, and their marketing, therefore, requires specialised attitudes and measures. It calls not only for an adequate financial outlay, but for a good measure of imaginative skill as well. Handicraft marketing is a serious matter, for such skilled handmade products have to compete with products made by machine and sold by high pressure salesmanship. Again, handicraft units are often small and produce a very wide and diverse range of products. The problems of marketing handicrafts have to be considered separately for the domestic market and the export trade. In this chapter we shall deal with domestic marketing.

Handicrafts, in the past, were an integral part of the people's religious and domestic life, and remain so, even today, in many rural areas. Unfortunately, because of various historical and social factors, mainly industrialisation and the availability of cheap machine-made products, handicrafts suffered badly. Happily, a healthy process of revival and renaissance with regard to handicrafts started after independence largely due to the perceptive foresight of Mahatma Gandhi, who laid so much stress on the economic and social value of reviving cottage industries. Today, India offers an expanding domestic market with an increasing awareness of the value of handicrafts especially among urbanites with a rising standard of living and maturing tastes. There has also been a return to the appreciation of natural materials and the supremely satisfying qualities of objects made by hand.

## Public marketing

During the past thirty years or so, the central and state governments have taken the initiative in setting up a number of handicrafts emporia. The All India Cottage Industries Board, established in 1948, recommended the setting up of such emporia at the Centre and in the States for the marketing of cottage industries products. Before independence, a few small government sales depots had been started in some states, viz. Assam, Bihar, Hyderabad, Mysore, Uttar Pradesh and Orissa, mostly for the marketing of handloom cloth. In 1949, the Central Cottage Industries Emporium was established in Delhi and a large number of states have since expanded their old marketing organisations or established new emporia. Today, there are about 250 emporia in the country, selling handicrafts worth about Rs. 28 crores annually. Besides, there are a number of sales depots and showrooms set up for the sale of handspun and handwoven cloth and handloomed products. Some of them also sell handicrafts worth Rs. 3-4 crores a year. In order to perform their role as purveyors of quality goods and to serve as real show-windows of India's great craftsmanship and craft variety, the emporia need to constantly improve their display, selection and quality of goods and service to customers. It is a well-known fact that a very large number of useful handicrafts in which the middle class could be interested, belong to low and medium price groups. Special display and publicity should be arranged for them, to correct the prevailing impression that most handicrafts are expensive and intended for the rich. The public emporia can as well play a very important role in exhibiting and popularising lesser-known crafts especially from rural areas. These emporia are expected to make their purchases directly from artisans or their co-operatives, and also allow private marketing agencies to operate without unfair competition. The only desirable competition they should offer to the private trade is with regard to quality improvement and innovation. They should also progressively set up standards for payment of fair wages and prices to artisans and keep abreast with modern techniques of marketing including publicity and promotion. Some important public emporia have set up their own production in certain lines with growing demand prospects. It has been suggested that other emporia should also take up a certain amount of organised production. It is noteworthy that most principal public emporia in state headquarters play an important role in inter-state trade in handicrafts. This activity could be developed further in the national interest. The annual sale of public emporia may be targetted at about Rs. 60 crores for 1984-85. Only massive promotional and marketing measures would enable the emporia to reach anywhere near this target. With increasing demand for handicrafts this sector can and should plan to achieve an annual sale of Rs. 250 crores by 1994-95.

## Private marketing

The general pattern of the marketing of handicrafts is that independent artisans working in their homes, or workshop owners (*karkhanadars*, master craftsmen, sub-contractors) sell the goods manufactured by them either to big stockists (merchant-exporters) or small shopkeepers, directly or through brokers. The stockists and small dealers in turn sell them either to local consumers or out-station merchants or foreign importers, again, either directly or through specific intermediate agencies. The big dealers have relatively high financial resources and some of them have goods made to order directly from the artisans, advancing money to them for the purchase of materials. Artisans working on this basis were generally in regular debt to dealers on account of these advances. With a more liberalised credit policy being followed by banks in India and the current emphasis on easy credit facilities being extended to the weaker sections of society the situation of indebtedness amongst handicraft artisans has improved to some extent.

The role of private enterprise in the field of handicrafts marketing has been, and is today, overwhelmingly important. About 90 percent of handicraft production is handled by private agencies, and the rest by public marketing and co-operative agencies. The role of co-operatives in this field, which could be by far the best form of organising a major part of the production and marketing of handicrafts, has been rather weak and tardy. Promotion of a co-operative enterprise is beset with numerous difficulties, but measures can certainly be taken to overcome them. A co-operative structure should be the ultimate aim in this field for sociological, practical and economic reasons.

Kashmir has pioneered in establishing a central handicrafts market as early as 1940. The setting up of such craft markets in important urban centres, where craftsmen could preferably sell their products directly should be encouraged. Simultaneously village *haths* or weekly markets where, among other commodities, certain rural crafts are also sold, should be supported and strengthened as sales centres for crafts. Visits by designers and extension workers to these places could also be very useful. Yet another idea for encouraging direct contact between producers and buyers is to train educated members of the craftsmen's families in marketing, and assist them in establishing sales outlets.

The field of handicraft marketing offers wide scope to young entrepreneurs with initiative and foresight. With a progressive outlook they can eschew the malpractices of such unscrupulous merchants as have been playing the self-defeating game of making quick speculative profits by deliberately lowering quality standards and using poor and adulterated material.

In order to enter the field of handicraft marketing one has to know where and how the products are made and appreciate the craftsmen's life-style and method of working. Thereafter reliable supply contacts or procurement arrangements should be established, as well as efficient distribution outlets, and the whole enterprise managed in a business-like way. In the selection process, good taste and visual discrimination are valuable assets, besides a general understanding of crafts. Working out realistic cost prices with a reasonable mark-up for retail and wholesale prices are among the basic steps for proper marketing.

In order to develop private marketing of handicrafts on sound lines, it has been suggested that its working be reformed partly through legislation and partly through persuasion and voluntary discipline by recognised dealers' associations. The Government should also provide certain facilities to help dealers improve their production and expand their market.

The total field of retail trade in handicrafts is so vast that there is room for both Government agencies and private enterprise. Reaction against the weakness of private enterprise should not produce an unthinking enthusiasm for state enterprise. Both must be efficient and work for the good of the crafts and the craftsmen. According to a scheme approved by the Planning Commission as part of the Integrated Rural Development Programme, Rural Marketing and Service Centres (RMCs) are being established at the Block level for village artisans, and village and small industries including handicrafts, handlooms, sericulture and coir. These multi-functional and multi-product centres are expected to render a variety of overhead services to the artisans, most importantly, the provision of raw material and marketing of finished products. The object is to stimulate the production of goods required for local consumption as much as possible.

The agency that runs an RMC can be a co-operative society, Panchayat Udyog, a registered society or a corporation. Financial assistance from the Government, towards rent or putting up a building, fixtures and fittings, samples, seed capital and management subsidy, according to an approved pattern, is also provided for in the scheme.

The All India Handicrafts Board proposes to establish a national marketing grid through a link-up of national and state marketing organisations, with the concept of Rural Marketing and Service Centres. Setting up of a Central Marketing Corporation should be a desirable step.

# 6. Export Promotion

Planned development, initiated in the country after independence, has resulted in the present growth of the Indian economy. Building this infrastructure, the sine qua non of economic development, has received continuous attention at the hands of Indian planners. Over the years the country's economic base has been strengthened and diversified; India's exports increased from Rs. 680 crores in 1961-62 to about Rs. 5,400 crores in 1977-78, three and a half times more than the actual export of Rs.1535 crores in 1970-71. The export figure for 1979-80 is about Rs. 6000 crores. The pattern has also changed during the recent years. Now, manufactured goods have increased in importance, both in quantitative and value terms. Nevertheless, the average annual exports which may be projected for 1984-85 at Rs. 13,000, crores would include clothing, gems and jewellery, handlooms, handicrafts and leather goods, among other important items. The export target for handicrafts alone excluding handlooms, gems and jewellery for 1984-85 (the end of the sixth Plan period) is about Rs. 700 crores.

Essentially, handicrafts have always had pride of place in India's exports. Remarkable progress has been made in this field since India's independence. Handloomed, handprinted and embroidered fabrics, as well as hand-stitched garments, gems and jewellery, carpets, metalware and woodwork have done particularly well. The annual export of crafts and cottage industry products has now crossed Rs. 1,200 crores (1979-80) thus constituting the biggest group in the country's export list including iron and steel. Besides gems and jewellery, whose sales expanded considerably through 1977-78 and 1978-79, other handicrafts of ascending export value are handloom fabrics and garments, woollen carpets, rugs and druggets, art metalware, woodwork, leather, shawls and embroidered goods. This group—handicrafts including gems and jewellery and handloom products—should be able to hit Rs. 2,500 crores by 1984-85, and possibly Rs. 6,500 crores by 1994-95.

| | | Rs. crores |
|---|---|---|
| | 1984-85 | 1994-95 |
| Handicrafts (excluding gems and jewellery and handlooms) | 700 | 1800 |
| Gems and jewellery | 1300 | 3500 |
| Handlooms | 500 | 1200 |
| | 2500 | 6500 |

There is scope for export expansion of handicrafts to the existing markets of USA, UK, West Europe, Russia and other East European countries, while new markets, namely, Japan, South Asia and the Middle East offer fresh possibilities. More than 4,000 registered exporters of handicrafts now supply goods to over 100 countries. A large number of potential exporters are now interested in export expansion, and need to know certain basic facts pertaining to this field. The information that follows is principally for their guidance.

## Preparing for export

International trade demands an understanding of foreign markets, import formalities, contacting of importers, and familiarity with export regulations and procedures. The exporter must collect information regarding his prospective market, the size of the demand, the extent of the competition, etc. Basic guidance can be obtained from the concerned Chambers of Commerce, the Commercial Consulates of respective countries, as well as from India's Commercial Consulates abroad. A good deal of printed literature on economic, business and trade matters of the developed countries is generally available. The International Trade Centre, Geneva, has also published market studies and information regarding a number of countries.

The most important factor in any marketing plan—particularly when it happens to be in any export business—is the product. Does it meet a known demand or can a demand be created for it? Does it meet international standards? These are the obvious questions to be studied and answered. In product planning care must be taken over the range and specifications of the products one has to offer. A good catalogue, even if it is a small, well-printed leaflet with regard to specific items, can serve as an effective sales tool.

A sound marketing plan includes appropriate pricing, packaging (for sea/air), promotion, and a sound knowledge of one's channels of distribution. One may have to familiarise oneself with the best 'marketing mix' for a particular product, and its target market, including the terms of payment. In certain markets, those of the Middle East, for instance, export against a Letter of Credit alone is to be recommended.

The names of major importers in various countries can be obtained from the Handicrafts Board, the concerned Export Promotion Council, the Chambers of Commerce and the Indian Commercial Consulates abroad. Also necessary is some familiarity with available export credit facilities. Banks are expected to give special consideration to export finance. They also have concessional rates of interest for different amounts and periods.

## Procedures

(*i*) *Exporter's Code Number.* This is a number allotted to each exporter by the Reserve Bank of India and no exports can be made without quoting this number on documents. Applications for getting the Exporter's Code Number must be submitted to the Reserve Bank of India under whose jurisdiction the applicant lies. Application forms are available at the various offices of the Reserve Bank of India.

(*ii*) *Registration.* The exporting individual, firm or company must register with the All India Handicrafts Board if it wishes to handle woollen carpets, rugs, druggets, and other handicrafts. For gems and jewellery, the registration lies with the Gem and Jewellery Export Promotion Council, Bombay and for handloom products with the Handloom Export Promotion Council, Madras. In the case of Jammu and Kashmir, Andaman and Nicobar Islands, Arunachal Pradesh, Lakshadweep, Manipur, Mizoram, Nagaland, Tripura and Goa, Daman and Diu, the Directors of Industries or any other officers nominated by them have been authorised to register all exporters other than those of gem and jewellery items. Registration is necessary to claim incentives offered on exports and can be had if one is either a manufacturer-exporter or a merchant-exporter. The procedural details may be obtained from the concerned registration authorities.

(*iii*) *Documentation.* An exporter must be conversant with export documentation—invoices, shipping documents, etc. Courteous and efficient service are essential to creating creditability.

(*iv*) *Import Entitlements.* Exporters of handicrafts and woollen carpets can receive certain import entitlements under the Registered Exporters Policy (REP). The items allowed for import and the percentages against each are given in detail in the Import Trade Control Policy, issued every year by the Chief Controller of Imports and Exports. Documentation for REP Licences has been considerably simplified now. Advance licences are also given to exporters for import of raw materials, components, etc. required for the manufacture of products for export. These carry the benefit of customs duty exemption in respect of specified raw materials such as unmanufactured ivory, brass scrap and raw wool, as listed in the Import Policy.

(*v*) *Cash Assistance.* Cash compensatory support is currently (1980-81) given to handicrafts including carpets and garments. The details of the cash assistance available at the time of exporting may be had from the office of the All India Handicrafts Board, or the concerned Export Promotion Council. Applications for claim of import certificates and cash assistance are to be made on the prescribed application forms to the Joint Chief/Deputy Controller of Imports and Exports of the area in which the exporting firm's head office is located.

(*vi*) *Duty Drawbacks.* Selected items are eligible for refund of custom and excise duties paid on materials used in manufacture. The rates are reviewed once a year by the Directorate of Drawbacks, Ministry of Finance. Details can again be had from the All India Handicrafts Board as well as from the concerned Export Promotion Council and the Customs authorities.

(*vii*) *Certification.* Most developed countries—the EEC, Japan, Switzerland, Sweden and Austria, USA, Canada, Norway and Finland—give import duty concessions to handicrafts, handloom products and hand-knotted carpets. These concessions are being made under the Generalized System of Preferences (GSP). In the case of Australia, there is a special preference scheme for the duty-free import of handicrafts. Certain criteria for items to qualify as craft objects have been laid down by the Australian Government and must be met. There is a special duty-free quota for handicraft and handloom products in all EEC countries, besides the GSP treatment. The EEC includes Belgium, the Netherlands, Luxemburg, France, the Federal Republic of Germany, Italy, Denmark, Ireland, U.K. and Greece.

Certificates of origin in respect of GSP are issued by the Handicrafts Board, the Export Inspection Agencies and offices of the Chief Controller of Imports & Exports. Five-language Certificates for the EEC duty-free quota are, however, issued by the Handicrafts Board only.

## India items

The Government of the United States of America, and recently, the EEC also, have accorded special treatment to selected textile products—garments and traditional crafts—because of their very special traditional and folk characteristics. There is an agreed list of such items, which is reviewed periodically. Recently, hand-knotted woollen carpets were added to this list in the case of U.S.A., the EEC countries, and Austria. The Handicrafts Board and its regional offices issue certificates for the export of such India Items.

## Eligible export houses

Firms and companies with a minimum annual export of Rs. 25 lakhs in handicrafts are considered for recognition by an eligibility certificate from the Ministry of Commerce. The minimum limit for consortia of small units exporting selected products is Rs. 10 lakhs, while for public sector corporations dealing in handicrafts no such limit is laid down. However, minimum export performance is not the only qualification for such a grant. Other considerations are equally important, such as one's managerial and organisational capacity and professional expertise, the quality and extensiveness of market surveys conducted, and the publicity undertaken in markets abroad.

## Grants-in-aid for export efforts

The Government of India has a scheme of Marketing Development Assistance (MDA) for the promotion of export trade. Various forms of assistance are made available to export organisations, such as Export Promotion Councils and other organisations of industry and trade, as well as to individual exporters, once they are sponsored by approved organisations. The scheme provides a certain percentage of the expenditure for trade delegations of businessmen, consultants, specialists, and others for market surveys, market research, area surveys and product surveys, and also for export publicity, participation in trade exhibitions, the despatch and import of samples and the opening of foreign offices. MDA also assists financially in the setting up of warehouses and in undertaking scheme of research and product development. There is a Code of Grants-in-Aid for Export Effort published by the Ministry of Commerce, Government of India, which may be consulted for details.

## Organisation promoting exports

(*i*) The All India Handicrafts Board (West Block VII, R.K. Puram, New Delhi-110022) acts as a Commodity Board for handicrafts and has an Export Section with a Deputy Director (Exports) in charge. The Board collects and disseminates information, arranges exhibitions, sponsors sales and study teams and invites foreign buyers. The Regional Offices of the Board handle registration and process requests for any specific export promotion measures. (Addresses are given in Chapter 7.)

(*ii*) The Gem and Jewellery Export Promotion Council, (D-15, Commerce Centre, 4th Floor, Tardeo Road, Bombay-400001) was registered in April 1966. Among its objectives is providing facilities and incentives regarding the export of pearls, precious and semi-precious stones, diamonds and synthetic stones; in short to assist, improve, and modernise the jewellery craft in the country, and to undertake market surveys and publicity.

(*iii*) **The Handloom** Export Promotion Council (123, Mount Road, Madras-600006) superintends the export promotion of Indian handlooms.

(*iv*) The Handicrafts and Handlooms Export Corporation of India, Ltd., a Govt. of India Undertaking, supplements the export effort of the private sector, besides exporting directly. It undertakes various export promotional and developmental measures such as publicity and Indian participation in foreign exhibitions, and invites reputed designers for advice and assistance. The Head Office of the HHEC is located at 11-A, D.D. Upadhaya Marg (formerly Rouse Avenue Lane), New Delhi 110001, and it has branches, showrooms and warehousing depots abroad. (See Chapter 7 for details.)

(*v*) The Indian Institute of Foreign Trade (IIFT) (Ashoka Bhawan, 93, Nehru Place, New Delhi 110024) conducts training courses for export executives. It also carries out surveys of various markets, and its reports and publications are on sale.

(*vi*) The Trade Development Authority of India (TDA) Bank of Baroda Building, 16 Parliament Street, New Delhi-110001, has included handicrafts and garments, among other items, in its trade promotion programmes. TDA also has offices in New York, Frankfurt and Tokyo. Besides inviting buyers, it arranges buyer-seller meets in selected markets.

(*vii*) The Export Credit and Guarantee Corporation (E.C.G.C.), Head Office: Express Towers, 10th Floor, Nariman Point, Bombay-40001 provides export credit intelligence and issues covers against credit risks. It has branches in Delhi, Calcutta, Cochin and Madras.

(*viii*) The Export Inspection Council (14/1-B Ezra Street, World Trade Centre, Calcutta-700 001) has been specially set up to enforce the Quality Control and Pre-shipment Act. While most export commodities have been brought under the purview of this Act, it does not yet cover handicrafts except for a very small section of low quality hand knotted carpets. The Council has also set up a number of Export Inspection Agencies.

(*ix*) The Federation of Indian Export Organisation—FIEO—(Allahabad Bank Building, 17 Parliament Street, New Delhi-110 001) is a non-profit servicing institution set up jointly by the Government, industry and trade. FIEO is an apex forum co-ordinating and supplementing the institutions. It also gives special attention to the export promotional efforts of the small sector, incuding crafts.

(*x*) The Trade Authority of India—TFA—(Pragati Maidan, New Delhi-110 001) is an autonomous organisation established by the Government of India as a company. Having started functioning from March 1977, TFA has recently become a highly effective organisation giving a new orientation to the country's trade promotion through fairs, exhibitions and other promotional activities. It unifies policy direction, controls and implements programmes of India's participation in fairs and exhibitions, both in India and abroad. Handicrafts continue to recieve the special attention of the TFA.

## Strategy for export development

(*i*) **General.** While the Handicrafts Board and the Organisation of Development Commissioner for Handlooms, and other bodies connected with crafts may continue to study and assess the market demand of various products, a closer link between export demand and production will have to be worked out on a continuous basis. Where a strong export demand exists for a particular product, efforts should be made simultaneously to stimulate the internal demand as the internal market naturally constitutes the strength of the (exporting) country. A total dependence on export markets may not always be safe for the sustained growth of a craft. For crafts with a growing export potential, massive and intensive training programmes such as the one initiated for carpets in 1974, need to be taken up. The Handicraft Board is already moving in this direction. Increasing attention must be paid to identifying and producing handicrafts for mass consumption within the country and abroad. There is also need for applying our traditional skills to industrial, constructional, and such other fields, in addition to gift and utility products.

Efforts should be made to realise higher unit values for export products. The competition should move from price to quality. Intense competition among our exporters is one of the major impediments affecting market growth prospects. Prices quoted for a single item of comparable quality may vary as much as 30 per cent in certain cases, resulting in lower unit value realisation. Importers taking advantage of the weak bargaining position of many Indian exporters may manage to secure a price reduction that is not necessarily commensurate with a competitive position in the market. Such pressures regarding prices ultimately result in a lowering of the quality itself, to say nothing of under-shipping and delayed delivery, which are damaging to the image of Indian items abroad. This must be avoided primarily through voluntary efforts by the export community itself, failing which, through Governmental action, including compulsory quality control. If not, the exporting community as a whole suffers, craftsmen are underpaid, and national credibility suffers.

(*ii*) **Illustrative Areas.** Certain specific points regarding export strategy for a few selected crafts are now offered by way of illustration.

*Carpets.* Insistence on consistent quality and the expected colour combinations, using reliably fast dyes, are the only ways the Indian carpet industry can continue flourishing in the world market. Our principal markets are West Germany, USA, Switzerland and UK followed by France, Italy and others. Many more trainees for the production process are needed and they should be organised into regular production centres or cottage industry units with expert technical supervision. Greater involvement of efficient marketing organisations is also necessary, or else quality will deteriorate.

*Metalware.* Arranging raw material according to international prices and introducing technical improvements in various processes of manufacture, evolving new designs and diversifying production to include builders' hardware, kitchen and tableware, desk equipment as well as the usual souvenir items for importers—these are a few steps which will help further art-metal export. The principal markets are USA, West Germany, UK and Saudi Arabia. The suppliers we have to contend with are Japan, Taiwan, South Korea, Hong Kong, UK and Italy, and Pakistan too, is now emerging as a competitor.

*Wood-work.* Compared to the world annual imports of woodwork, placed at about $ 175 million, India's exports, though rising slowly have remained rather low in terms of our proportionate share. Our major export markets are Japan, USA, Canada and UK. A viable production strategy for exports might include: (*a*) A centralised distribution of seasoned wood at reasonable rates, at the important centres of production, as well as a supply of standard fittings and polish. (*b*) Product innovation and fresh design development, particularly in utility items such as fruit and salad bowls, cutlery handles, paperweights, desk sets, door panels, different types of racks, coffee tables and other knockdown furniture.

*Imitation Jewellery.* The world import of jewellery is rising steadily and is at present over $ 100 million, the U.S. being the leading importer followed by Canada, France, Switzerland, UK, West Germany, Japan, Belgium, Australia, Italy and the Scandinavian countries. A growing taste for costume jewellery among the younger generation in these and other countries can be expected to stimulate further demand. India's present share in the market is insignificant. U.P. accounts for 80 per cent of India's production and export of inexpensive jewellery, with virtually a monopoly production of glass, ceramics and natural beads (as well as the jewellery made out of them). The industry faces quality and price competition from Czechoslovakia, Japan and China. While we attempt to meet this competition, other products in this line could well be explored. Quality control regarding settings and alloys also needs to be checked.

*Basketry.* World imports of basket work and related products are over $ 400 million. Again USA is the leading importer, followed by West Germany, France, the Netherland, UK, Italy and Switzerland. Meanwhile South-East Asia, particularly China, Hong Kong, Japan and Philippines, continue to meet the major part of the demand. Other countries, particularly Yugoslavia, Poland, and Hungary followed by Spain, Portugal and Mexico, are fairly important exporters too.

India's share in world imports is negligible compared even to a small country like Taiwan which exports goods around Rs. 2 crores annually. This is a dismal performance when we look at the vast variety and quantity of Indian basketry, based on rich indigenous resources of cane and bamboo, willow and palm leaves, *moonj*, *sikki* and other grasses. What is needed is an organised attempt to initiate bulk production with an eye to graduated sizes for packing convenience, and steady improvement of quality and finish. This craft field, moreover, lends itself readily to product innovation and fresh design ideas.

*Toys and dolls.* World production of toys and dolls is about 3 billion dollars, world trade being about one-third to one-half of this figure. India's exports are about Rs. 35-40 lakhs. The surveys by the India Investment Centre and the Trade Development Authority as well as other reports suggest that India can do a lot more in this field.

The Handicrafts Board may be planning to set up an institute or design centre exclusively for toys and dolls. This should be a step in the right direction, though many other inputs such as organisation and expansion of production, with adequate raw material and processing facilities, active marketing support and export promotion will be necessary.

*Leathercraft.* There is a huge potential for this craft. Production of artistic leather goods including leather garments has reached Rs. 15 crores in 1979-80, and is likely to go upto Rs. 30 crores by 1984-85. Expanding application of indigenous skills in this line can earn India a substantial share in the growing world trade as we have the necessary raw material as well as a variety of skills.

# 7. General Information

Over the last thirty years, handicrafts have received considerable central and state attention in order to establish them on a fairly sound footing. The objective has been to provide economic and social benefits to the craftsmen of the country and to promote their work in the domestic and foreign markets.

Handicrafts, with their labour intensive character and their wide dispersal through the length and breadth of the country, constitute a crucial economic activity. The official estimate of employment in this sector, excluding handloom weavers, was a little over 20 lakhs in 1978—79. The author considers this an underestimation. More authentic information should be available when a countrywide census is made. This sector has enormous potential for the expansion and generation of employment opportunities, particularly in the rural and semi-urban areas. It is also capable of bringing about increments in the income and purchasing power of many in the low income category. The 1980-85 Plan document has enjoined upon the handicraft sector to generate additional employment for 8 lakh people, and it is likely that this figure may be raised further. By 1984-85 the total production figure is also expected to rise to over Rs. 3,000 crores from Rs. 2000 crores in 1978-79.

The Fifth Plan outlay for the development of handicrafts for the Central Schemes—design and technical development, crafts museum, exhibitions, training, marketing, export promotion, etc.—was originally placed at Rs. 8 crores. During the mid-term appraisal of the Plan, it was stepped up to Rs. 18.73 crores, the major expenditure being earmarked for the carpet weaving training scheme, which aimed at turning out 30,000 new weavers during the last three years of the Plan . The financial outlay for schemes in the Central sphere was further raised mostly to cover expenditure on the growing carpet training scheme, and the target for trainees was raised to 45,000.

With regard to schemes to be executed by states and union territories, the Fifth Plan outlay had been set up at Rs. 11.04 crores. In annual allocations, the total outlay had been slightly raised. The annual allocation for individual states and union territories had been based mostly on their performance as well as on the importance they attach to the development of handicrafts in their areas.

The schemes included by the various state governments and union territory administrations in their annual plans are generally of the following nature:—

(*i*) Training schemes—covering training in crafts, design and marketing, both within the state or union territory and outside.

(*ii*) Production—common facility centres, supply of tools and equipment, raw material depots and procurement centres.

(*iii*) Cooperatives—financial and technical assistance to cooperative societies.

(*iv*) Marketing—financial assistance to state handicraft development and marketing corporations, and setting up of emporia and sales depots.

(*v*) Setting up or strengthening design and research centres.

(*vi*) Awards and incentives for craftsmen.

(*vii*) Publicity, including organisation of and participation in exhibitions.

(*viii*) Surveys of export oriented and rural or tribal crafts.

(*ix*) Setting up of artisan villages, craft complexes, etc.

(*x*) Welfare activities—providing old-age pension to craftsmen, and other services.

For the Sixth Plan—1980-81 to 1984-85, the Working Group on Handicrafts has recommended considerable enlargement of the programmes for providing assistance and facilities in various forms. The Planning Commission has indicated an outlay or Rs. 56.40 crores for the central schemes and Rs. 65.65 crores for those of the states and union territories. Creation of additional employment opportunities, expansion of domestic and overseas markets, preservation of traditional skills and improvement in the quality of life of the craftsmen are the four major goals of the handicrafts development programmes.

**All India Handicrafts Board.** The All India Handicrafts Board, presently attached to the Ministry of Commerce, was originally set up in November 1952 to advise the Government on problems of handicrafts and to suggest measures for improvement and development. The Board was also required to study technical, marketing, financial, organisational, artistic and other aspects of handicrafts and to formulate plans on these lines. Its function also included advice and assistance to state governments in planning and executing schemes for the development of handicrafts. It may be noted that under the Indian Constitution the development of handicrafts is a state subject. Therefore, the primary initiative for the development of handicrafts must emanate from the states and the union territories themselves.

The Handicrafts Board realises that craftsmen scattered all over India are handicapped by a lack of of organisational facilities to articulate their ideas and problems and to participate directly in the development process. The Board is also anxious that the prosperity accruing to the handicrafts sector from increased exports and domestic sales is diverted back to the craftsmen. Their welfare, it is being realised, must find a prominent place in the programme of the Board.

There is also emphasis on crafts development becoming a part of the integrated rural development programme in the states and union territories. The Board is taking up a number of new schemes for massive training in selected crafts, design development, and dovetailing training and design efforts, improvement of tools and techniques used by the craftsmen, expansion of facilities, and extending the marketing network in both internal and external markets.

Addresses of the Board, its regional offices, crafts museum, marketing and service extension centres have been given in Annexure C. Detailed information on these and other centres being set up by the Board can be had from the headquarters of the All India Handicrafts Board and its regional offices.

**State and Union Territory Organisations.** Each state and union territory has a department looking after the development and promotion of handicrafts. Addresses are given in Annexure D.

Many states as well as Arunachal, Delhi, and Goa, Daman and Diu, have public sector corporations for marketing handicraft products. A few state corporations dealing with small-scale industries and other products have, *inter alia*, taken up marketing and export promotion of handicrafts. Besides undertaking direct exports these corporations are also expected to guide and help private exporters. (Addresses of existing corporations are given in Annexure D.)

**Central Corporations/Bodies.** (a) *The Handicrafts and Handlooms Export Corporation of India* (H.H.E.C.) is a subsidiary of the State Trading Corporation of India, and came into existence in June 1962. The Corporation's policy in the field of direct exports is designed to develop new markets and expand traditional ones and to introduce new products suitable to the consumers' demands abroad. The Corporation undertakes and executes wholesale orders, conducts retail sale operations through retail outlets abroad, and participates and sells in major exhibitions of the world. The Carpets Warehousing Depot at Hamburg established in 1965 has done well in boosting the exports of hand-knotted carpets to West Germany.

H.H.E.C. helps private exporters by affiliating them as business associates. It also undertakes a number of publicity and promotional measures for the export of handicrafts and handloom products. (Addresses of its offices in India and abroad are given in Annexure E).

(b) *The Central Cottage Industries Corporation, Pvt. Ltd.* is a successor to the Central Cottage Industries Association, a registered society which had taken over from the Indian Cooperative Union. It runs the Central Cottage Industries Emporium (C.C.I.E.) at Janpath, New Delhi, the premier retail sales organisation in Indian handicrafts. The C.C.I.E. has branches at Bombay, Calcutta, Madras and Jaipur. C.C.I.E.'s daily sale today is more than its annual sale thirty years ago, when it was started by a band of social workers. The annual sale now exceeds Rs 4 crores.

*All India Handloom Fabrics Marketing Cooperative Society Ltd.* (56-58 Mittal Chambers, 5th Floor, Nariman Point, Bombay). Sponsored and supported by the All India Handloom Board, this cooperative runs handloom houses in Bombay, Delhi, Madras, Calcutta, Bangalore, Ahmedabad, Chandigarh, Hyderabad, Ernakulam, Baroda and Vishakhapatnam. It also has some branches and showrooms abroad in Lagos, Kualalumpur, Singapore, New York, Mauritius, and Hamburg.

**All India Associations.** Three All India organisations operate for carpets, *zari* and handprinted textiles.

(*i*) All India Carpet Manufactures' Association, Post Box No. 63, Bhadohi, District Varanasi (UP). (*ii*) All India Federation of Zari Industry, Safe Deposit Chambers, Surat (Gujarat). (*iii*) All India Textile Handprinting Industries Federation, 1106 Prasad Chambers, Swadeshi Mill Estate, Bombay .

The above associations serve as a nucleus for consultations among manufacturers and exporters on the one hand and the Handicrafts Board and the concerned ministry on the other. The Board uses the services of these associations for disseminating information useful to the crafts from time to time and also consults them on important developmental matters including export promotion policy. Formation of more such national bodies needs to be encouraged. In the states, too, representative bodies of important crafts should be formed and entrusted with the responsibility for the development of respective crafts. Another area awaiting serious attention is the formation and strengthening of craftsmen's cooperatives and organisations.

**Social-Voluntary Organisations.** A number of social organisations including non-profit making registered societies and cooperatives are operating in the field of handicrafts. Their principal object is to provide work to poor artisans. Many of them run training-cum-production centres, while a few concern themselves principally with marketing. The Victoria Technical Institute (V.T.I.), Madras, is an outstanding example of a society which has built up a splendid record of marketing services to handicrafts.

The Central Social Welfare Board, the State Social Welfare Boards and a large number of voluntary organisations have taken up crafts in their socio-economic programmes with varying degrees of success. Most of them need guidance and help for the production and sale of marketable goods.

Certain voluntary organisations are running Regional Handicraft Training Institutes for Women, under the sponsorship of the All India Handicrafts Board:

(*i*) Handicrafts Teachers' Training College (The Arts & Crafts Society), Adarsh Nagar, Worli, Bombay.

(*ii*) Regional Training Institute of Handicrafts (Bharat Sewak Samaj), Dharwar, Maharashtra.

(*iii*) Regional Handicraft Training Institute for Women, (Andhra Mahila Sabha) Vidya Nagar, University Road, Hyderabad.

(*iv*) Regional Handicraft Training Institute for Women, (Karma Kutir) 32, Ballygunge Place, Calcutta.

A number of missionary organisations are also engaged in providing training for and promoting crafts, especially embroidery work. For example, the Vimala Welfare Centre, Cochin, is doing excellent work, having organised over 1,000 women in their production operation.

Some young people, too, have taken up craft activity as part of their rural development programme, for example, SWRC—Social Work Research Centre at Tilonia in Rajasthan. Mention may also be made of SEED, the Society for Equitable Economic Development which helps leather workers in West Bengal. These are only a couple of instances of educated and dedicated people taking an interest in the development of crafts. In addition India has a Crafts Council, a voluntary organisation affiliated to the World Crafts Council. Its present office address is: New No 18 Archibishop Methais Road, Adyar, Madras 60028. The Asian Regional office of the World Crafts Council is also currently located in India at India International Centre, 40 Lodi Estate, New Delhi-110003.

**Handlooms.** For the development of handlooms during the Sixth Plan 1980-85 an allocation of Rs. 240 crores—divided equally among the centre and the states—has been made. The total revised allocation for this sector during the Fifth Plan was Rs. 99.92 crores.

The office of the Development Commissioner for Handlooms, Ministry of Commerce, Government of India, is located in Udyog Bhawan, New Delhi 110011. The addresses of the Weavers' Service Centres, the Institutes of Handloom Technology, and the offices of State Government Corporations. Apex co-operatives etc. dealing with Handloom Industry can be had from the office of the Development Commissioner.

ANNEXURE A

# Recipients of Master Craftsmen Awards

*•The asterisks indicate that the craftsman has since expired. However it is most likely that the craft will continue to be practised by family members. Hence the address given may still be useful.*

## 1965

K. Appukuttan Achary. *Kerala. Ivory carving.*
Regional Design Centre, A.I.H.B., 8, Church Street, Bangalore.

***Rajanikanta Chitrakar.** *West Bengal. Traditional Pata painting, image and toy making.*
111, Kalighat Road, Calcutta.

**Ms. Maheshi Devi.** *Himachal Pradesh. Chamba Rumal embroidery.*
C/o Chamba Rumal Revival Centre, Department of Industries, Chamba.

**Kalloo Hafiz.** *Uttar Pradesh. Silk brocade.*
J 21/16, Rasulpura, Varanasi.

**Fyaz Khan.** *Uttar Pradesh. Chikankari embroidery.*
No. 186, Sitapur Road, Mohalla Madeganj, Lucknow.

**Atratran Mahapatra.** *Orissa. Sculpture and painting.*
Dolmandapashahi, Puri.

**Jagannath Mahapatra.** *Orissa. Painting.*
C/o Arts & Crafts Centre, Puri.

**C. Parameswarachar.** *Karnataka. Wood carving.*
Regional Design Centre, A.I.H.B. 8, Church Street, Bangalore.

**A.Vaithialingam Pathar.** *Pondicherry Toy making.*
C/o The Pondicherry Toy Makers Cooperative Society Ltd. Kosapalayam.

***Abdul Qadir Rangrez.** *Jammu and Kashmir. Kani shawl weaving.*
V. Kanihama, P.O. Magam, Via Gulmarg.

**Keshavlal L. Salvi.** *Gujarat. Patola weaving.*
Salvi Wada, Patan.

**G. Bashyam Sthapathy.** *Tamilnadu. Bronze casting.*
C/o Bronze Production Centre, All India Handicrafts Board, 32, Victoria Road, Bangalore.

***M.V. Sthapati. (Posthumous)** *Tamilnadu. Stone carving.*
C/o V. Ganapati Sthapati, Superintendent, Sculpture Training School, Mahabalipuram.

**D. Vadiraj.** *Karnataka. Wood carving.*
No. 2, Lane No. 3 Anthony Nichol Street, Ashok Nagar, Bangalore.

## 1966

**T.N. Padmanabhan Achari.** *Kerala. Wood carving.*
Ambika Nivas, Vikrampuram Pattom, Trivandrum.

***Mir Shoukat Ali.** *Karnataka. Wood inlay.*
C/o Mysore State Handicrafts Development Corporation Ltd., 26/45, Mahatma Gandhi Road, Bangalore.

**Sankal Chand Jaichandbhai Patel.** *Brocade weaving.*
C/o Gramyakala Ridrol, Taluk Vikaypur. Mehsana District.

**Gouranga Das.** *Tripura. Cane and bamboo work.*
C/o Asst. Director of Industries (Training), Tripura Government, Agartala.

**Hareswar Deka.***Assam. Bell metal.*
C/o Assam, Bell Metal Utensils Coop., P.O. Sarthebari, Kamrup.

**Rasik Chandra Dey.** *Assam, Sitalpati.*
C/o Kalakhal Katikar Cooperative Ltd., P.O. Kaliganj.

**Uppinakudru Devanna.** *Mysore. Puppetry .*
Alias Padmanabha Kamath Uppinakudru, (Coondapur Taluk), South Kanara District,

**Ms. Ibetombi Devi.** *Manipur. Embroidery.*
C/o Assistant Director of Industries (Design), Design Extension Centre, Imphal.

***Khalifa Maqbool Hussain.** *Uttar Pradesh. Lacquer brassware.*
S/o Late Khalfia Maqbool Hussain, Pirzada Mohalla, Moradabad.

**Kamalakanta Karmakar.** *West Bengal. Wood and brass work.*
PO & Village Kokepur, Birbhum District.

**Shambhu Nath Karmakar and Baikuntha Karmakar.** *West Bengal. Dhokra metal work.*
Dariapur, P.O. Gonna, Burdwan District.

***Qadir Lala.** *Jammu & Kashmir. Carpet weaving.*
C/o Mohammed Ismail, Kaogari Masjid, Fatehakadal, Srinagar.

**Panna Lall.** *Delhi. Jewellery (enamel).*
1495, Gali Pipal Wali, Nai Sarak, Delhi.

**Doman Malhore.** *Bihar, Bell Metal.*
C/o Institute of Indistrial Design, Digha, Patna.

***Srawan Lal Misra.** *Rajasthan. Tarkashi.*
C/o Artistic Crafts Training Institute, Jaipur.

***Mohammad.** *Uttar Pradesh. Jamdani weaving.*
C/o Jamdani Weavers Coop. Society Ltd, Tanda Faizabad, Faizabad District.

**Ram Prasad.** *Rajasthan. Jewellery.*
Ganda Gali, Pratapgarh.

**Mr. & Mrs. Sukh Raj.** *Uttar Pradesh. Terracotta.*
P.O. Gulaibriya Bazar, Village Naurangabad, Gorakhpur District.

***Bhagat Bhim Sain.** *Delhi. Ivory.*
1183, Mohalla Imli, Bazar Sita Ram, Delhi.

***Bekhraj Sakya.** *West Bengal. Metal work, wood and clay work.*
Bhutia Basti, Darjeeling District.

**Y.D. Satghare.** *Maharashtra. Metal work.*
C/o Ajanta Copper Art Works, New Power House, Ambernath, Thana District (Via Kalyan).

**Boothalingam Silppachari. Tamilnadu,** *Wood carving.*
P.O. Kotaram, Kanyakumari District,

**Kudrat Singh.** *Rajasthan. Jewellery (enamel).*
Jarian Ka Rasta, Jaipur.

**Shambhunath Sutradhar.** *West Bengal. Wood work.*
Village Natungram, Burdwan District.

## 1967

**Appukuttan Achari.** *Kerala. Wood carving.*
Puthvilakathu Veedu, Cheriya Udaeswaram, Palkulangara, Trivandrum.

**N.P. Achair.** *Kerala. Wood work.*
N.P. Arts. Pazhavangadi, Trivandrum.

**G.Sukumaran. Achari.** *Kerala. Ivory and wood work.*
Thoppil House, Pottah, Trivandrum.

**Thinochalie Angami.** *Nagaland. Angami Naga spears.*
Village Khonoma, Kohmia District.

**G. Banaiah (Posthumous).** *Andhra Pradesh. Miniature painting in nirmal work.*
House No. 18-6-785, Balgunj, Hyderabad,

**Ms. Battobai.** *Madhya Pradesh. Doll making.*
W/o Shri Suraj Singh. Bajrat Payaga, Naya Bazar Road, Lashkar, Gwalior.

***Ms. Nishamani Behera.** *Orissa. Lacquerware.*
C/o Shri Banamali Gehera Navarangapur Lac Workers Cooperative Society Ltd., P.O. Navarangapur, Koraput District.

**Vishnu Mahadev Concolincar.** *Goa. Pottery.*
Potter, Bordem, Bicholim.

***Nirode Behari Das.** *Tripura. Bamboo work.*
C/o Warden, Central Jail, Agartala.

**Abdul Gafoor Khan.** *Chandigarh. Art metalware.*
Handicrafts Design Instt. Govt. of Haryana, Sector 10, Chandigarh

***Himat Mohan Lal Kharadi.** *Gujarat. Lacquerware.*
Bank Road, Kharadi Vago. Sankheda, Baroda District.

**Lalji Malhore.** *Bihar. Brass and bell metal work.*
C/o Tribal Design Centre, Department of Industries, Khunti.

**Babaji Meher.** *Orissa. Saree weaving.*
Village/P.O. Jhilminda, Sambalpur District.

**Benudhar Mohapatra.** *Orissa. Pata painting.*
Village Raghurajpur, P.O. Chandanpur, Puri District.

**Harihar Moharana.** *Orissa. Soap stone carving.*
C/o State Industries Department Government of orissa, Bhubaneswar.

**Surya Narain.** *Andhra Pradesh. Paithani weaving.*
C/o Deputy Director (S.R.) A.I.H.B.,Shastri Bhawan, 35,Haddows Road, Madras.

***Kadarla Narayana.** *Anldhra Pradesh. Silver filigree.*
Tarkashan Industrial, Cooperative Society, Karimnagar.

**Narain Pandit.** *Bihar. Lacquerware.*
Government Lacquerware Production Centre, Meghalpura, Patna City.

**Hirdey Ram.** *Delhi. Enamel work.*
Design Development Centre, 43, Okhla Industrial Estate, Delhi.

**K. Annaswamy Rao.** *Tamilnadu. Decorative wood work.*
C/o Regional Design Centre, A.I.H.B. 8, Church Street, Bangalore.

**Abdul Rashid.** *Uttar Pradesh. Wood carving.*
Station Road, P.O. Nagina, Bijnore District.

**Kirpal Singh Shekawat.** *Rajasthan. Blue pottery.*
C/o Swai Ram Singh Shilpkala Mandir, Rambahg Palace, Jaipur.

**K. Ramaswamy Sthapathy.** *Tamilnadu, Bronze casting.*
C/o Superintendent, Art Metal Training Centre, Swamimalai.

**K. Thangavelan.** *Tamilnadu. Silk weaving.*
C/o Madras Handicraft Emporium, Mount Road, Madras

**Hisamuddin Usta.** *Rajasthan. Camel hide work.*
S/o Murad Bux Usta, C/o Ganga Golden Jubilee Museum, Bikaner.

## 1968

***Ustad Imtiaz Ali Engraver.** *Rajasthan. Metal engraving.*
Chowkri Ramchander Ji, Telion Ka Mohalla, Sarak Ghora Nakas, Jaipur.

***Haripada Bhaskar.** *West Bengal. Ivory carving.*
P.O. Khagra (Berhampore), Murshidabad District.

**Srish Chandra Chitrakar.** *West Bengal. Image making in clay.*
111, Kalighat Road, Calcutta.

**Raimohan Das.** *Assam. Sitalpati.*
Village Gandhinagar, P.O. Netaji Nagar, Sub-Division Karimganj, Cachar District.

**M.R. Krishnan.** *Kerala. Ivory and wood work.*
Nannaravilakathu Veedu, T.C. 1086, Trivandrum.

**Balwant Singh Kushwah.** *Madhya Pradesh. Wood carving.*
101/20, 'E' Type (14 64 Qrs.) South T.T. Nagar, Bhopal.

**Raghunath Mahapatra.** *Orissa. Stone carving.*
C/o Govt. Handicrafts Design & Training Centre, Bhubaneswar.

**Deen Dayal Meenakar.** *Rajasthan. Meenakari.*
Gopalji Ka Rasta, Memiyon Ki Gali, Jaipur.

**Ms. Meera Mukherjee.** *West Bengal. Art metal.*
C/o Warah Ceramics, 12 A, Puddapukur Road, Calcutta.

**K. Natesan.** *Kerala. Wood carving.*
Research-cum-Design Centre, Department of Commerce & Industry, Trivandrum.

**Gokul Behari Patnaik.** *Orissa. Palm-leaf carving.*
Village & P.O. Olasinghi, Puri District.

**N.P. Srinivasachar.** *Karnataka. Bronze casting.*
Production & Research Centre, AIHB, 32, Victoria Road, Bangalore.

***S. Kumaraswamy Sthapathy.** *Tamilnadu. Wood carving.*
Superintendent, Temple Car Training Centre, Nagercoil, K.K. District.

**T. Kumaresha Sthapathy.** *Tamilnadu. Stone carving.*
Instructor, Sculpture Training Centre, Mahabalipuram.

**C.S. Viswam.** *Kerala. Ivory carving.*
S.M.S.M. Institute, Trivandrum.

## 1969

**K. Natesan Achary.** *Kerala. Ivory carving.*
Thazhasseri Veed, T.C. 27/611, Palkulangara, Trivandrum.

**Sashi Bhushan Bhaskar.** *West Bengal. Ivory carving.*
P.O. Khagra, Murshidabad District.

***Ali Mohd. Bhat.** *Jammu and Kashmir. Pashmina embroidery.*
S/o Abdul Gaffar Bhat, Alikadal, Srinagar.

***Vishwa Nath Prasad Chehrewala.** *U.P. Metal masks.*
C/o Design Development Centre, 43, Okhla Industrial Estate, New Delhi.

**Ms. Bindeshwari Devi.** *Bihar. Sikki grass work.*
C/o Institute of Industrial Design, Digha, Patna.

**Panchanan Datta.** *West Bengal. Enamel work.*
34, Beni Nandan Street, Calcutta.

**Md. Firozuddin & Md. Fareeduddin.** *Delhi. Painting on ivory.*
C/o. Mughul Art Gallery, 506, Kucha Rehman, Delhi.

**Manik Ghadwa.** *Madhya Pradesh. (Dhokra work)* S/o Gopi Ghadwa, Chitrakote Road, Gangamundapara, Jagdalpur.

**Gowardhan.** *Rajasthan. Wood and brasswork (inlay).*
S/o Sheowax Mistri, C/o M/s. Nath Oriental Craft, Khazane Walon-Ka-Rasta, Jaipur.

**Vithal Ramachandra Shetty Gudigar.** *Karnataka. Sandalwood carving.*
Sandalwood Production Centre, Kumta (N.K.).

***Tasadug Hussain.** *Andhra Pradesh. Bidri work.*
H. No. 22-1-568, Opp. Rahmania Masjid, Sultanpura, Hyderabad.

**Hazi Mohamed Ishaq.** *Uttar Pradesh. Brocade weaving.*
S/o Late Hazi Taz Mohamed, C/o Oriental Emporium, "Sundervilla" (Near District Jail), Varanasi.

**Durgeshkumar Joshi.** *Rajasthan. Phadh painting.*
Joshi Kala, Shahapura, Bhilwara District.

**Abdul Kareem.** *Rajasthan. Enamel work.*
C/o 43 Okhla Industrial Estate, A.I.H.B., New Delhi.

**Gulam Nabi Khan.** *Jammu and Kashmir. Carpet weaving.*
C/o Persian Carpet Factory, Gulam Mohiuddin & Sons, Residency Road, Srinagar.

***Rashbehari Kumbhakar.** *West Bengal. Terracotta.*
Panchmura, Bankura.

*Hasan Mirza. *Uttar Pradesh. Chikan embroidery.*
Hata Mubaraq, Mohalla Multiganj, Lucknow.

***Raghavji Monji.** *Gujarat. Silver work.*
Jaradi Soni (Kerachiwala), Rajmahal Road, Opp. Kotys Studio, Baroda.

**Sheikh Shamsuddin.** *Uttar Pradesh. Zari embroidery.*
S/o Sheikh Habib Bux, Panni Gali, Agra.

**Madan Lal Sharma.** *Uttar Pradesh. Stone carving.*
M/s. Bhulley Ram & Sons, Gokulpura, Kans Gate, Agra.

**R.G.J. Shenoy.** *Karnataka. Stone sculpture.*
Karkal.

**Syed Siddiqui.** *Andhra Pradesh. Nirmal work.*
H.No. 9-11-118, Khagi Gali, Golconda Fort, Hyderabad.

**Amar Singh.** *Uttar Pradesh. Brassware.*
House No. 106 Mohalla Adarash Nagar, Moradabad.

**Pyarelal Upraity.** *Uttar Pradesh. Stone carving.*
S/o Late Shri Tikuram Upraity, Gokulpura, Kans Gate, Agra.

**Vamana Zo.** *Goa. Ivory carving.*
Technical Specialist (Handicrafts), Rural Industries Project, Directorate of Industries, and Mines, Panaji.

## 1970

**Gour Chandra Bhaskar.** *West Bengal. Ivory.*
P.O. Khagra, Murshidabad District.

**Sukhchand Ghadwa.** *Madhya Pradesh. Dhokra work.*
Village Sonabali, P.O. Baniyagaon, Teh. Kondagaon, Bastar District.

**Neileihu Cheisoutsu.** *Nagaland. Wood carving.*
Merema Village, Kohima District.

**Ms. Jagdamba Devi.** *Bihar. Folk painting.*
Jitwarpur, Madhubani District.

**Amir Hussain.** *Uttar Pradesh. Metal engraving enamelling.*
Maqbara-II, Mohalla Katgarh, Moradabad.

**V. Kalastri.** *Tamilnadu. Rice engraving.*
14, Kasturba Street, Thirumazhisai Post, Via, Poonamalle.

**Shankar Lal.** *Rajasthan. Thewa work (gold work on glass).*
S/o Shri Mathura Lal Soni, Salampara, Pratapgarh.

**Ananta Malakar.** *West Bengal. Pith work.*
P.O. & Village Palita, P.S. Ketugram, Burdwan District.

**Satyabadi Moharana.** *Orissa. Stone carving.*
Senior Instructor (Stone carving), Handicrafts Design & Training Centre, Bhubaneswar.

**Ayaz Mohd.** *Rajasthan. Lac bangle work.*
S/o Shri Faij Mohd., Maniharon Ka Rasta, Tripolia Bazar, Jaipur.

**Jagdish Prasad.** *Delhi. Metal work.*
H.No. 3299, Gali Dhobiayan, Bazar Delhi Gate.

***Morabhai Ranchodhbai Rana.** *Gujarat. Tanchoi weaving.*
Galli Mindi, Kumbhar Sheri, Surat.

***K. Nanjunda Rao.** *Karnataka. Bamboo carving.*
Ivory & Sandalwood Carver, 35/19, Srinivasa Temple Road, Tilaknagar, Mysore.

**Ram Swaroop Sahya.** *Uttar Pradesh. Tarkashi.*
Station Road, Mainpuri.

**M. Maqbool Shah.** *Jammu and Kashmir. Carpet design.*
C/o Gulam Mohiuddin & Sons, Residency Road, Srinagar.

**Kalka Prasad Sharma.** *Uttar Pradesh. Ivory.*
C/o Jammadas Ramkissendas & Co., Govindji Naik, Varanasi.

**Kashi Nath Verma.** *Rajasthan. Enamel work on gold.*
372, Kashinath Ki Gali, Gopalji Ka Rasta, Jaipur.

## 1971

**Mal Chand.** *Rajasthan. Sandalwood.*
Lohia Kuan, P.O. Churu.

**Bhulabhai Chunilal Chitara.** *Gujarat. Kalamkari.*
Behind Gujarat Samachar, Khanpur Tekra, Ahmedabad.

**Ms. Kumudini Devi.** *Bihar. Sikki work,*
Organiser, Sikki Procurement Centre, P.O. Sursand, Muzaffarpur District.

**T.S. Ekambaram.** *Tamilnadu. Papier-mâché.*
C/o Bharathi Arts, 6 Muthial Naidu Street, Madras.

**Haji Raza Hussain.** *Uttar Pradesh. Brass engraving and enamelling.* Maqbara II, Moradabad.

**Abdul Khaliq.** *Uttar Pradesh. Ivory carving.*
23 Bagh Qazi, Chowk, Lucknow.

**Simhadri Moharana.** *Orissa. Horn work.*
Senior Instructor, Govt. Design & Training Centre, Bhubaneswar.

**Mul Raj Palaha.** *Delhi. Tarkashi work.*
Guru Nanak Nivas, S. No. 1527 Gali Sangtrashan, Paharganj.

**N.M. Rawal.** *Delhi. Stone carving.*
24/17, Shakti Nagar, Delhi.

**Mohd. Umar.** *Uttar Pradesh. Brocade weaving.*
J/3/123, Mohd. Saheed Pilli Kothi, Varanasi.

## 1972

**Rafee Ahmed.** *Uttar Pradesh. Brass engraving.*
Makbara II, Moradabad.

**Mohammad Jafar Ali.** *Uttar Pradesh. Sari weaving.*
J-21/16, Rasulpura, Varanasi.

**Hemanta Bhaskar.** *West Bengal. Ivory carving.*
11, Gurudayal Mitra Lane, P.O. Khagra, Murshidabad District.

**Ms. Ramagauri Raghunath Joshi.** *Gujarat. Bead work.*
Laxmiwadi, Main Road, Dharamba Niwas, Rajkot.

**Ahmad Ali Main.** *Bihar. Woollen carpet weaving.*
Obra, Aurangabad District.

**T.J. Mistry.** *Gujarat. Wood carving.*
Block No. 8/187, Govt. A Colony Shahibag, Ahmedabad.

**Ms. Prabha Panwar.** *U.P. Batik painting.*
Govt. College of Arts & Crafts, Lucknow.

**Vithal Manjanatha Shetty.** *Karnataka. Sandalwood carving.*
Near Mastikatta, P.O. Honnawar, N. Kanara District.

**Beni Ram Soni.** *Rajasthan. Thewa work.*
Salampura Ghati, Pratapgarh, Chittorgarh District.

**R. Jegannatha Sthapathy.** *Tamilnadu. Bronze icons.*
Devi Shilpasalai, Ramasami Koil Street, Kumbakonam.

### 1973

**Khatri Daud Abdulla.** *Gujarat. Tie and dye.*
Kutch-Bhuj.

**Nimai Chandra Bhaskar.** *West Bengal. Ivory carving.*
10, Girija Sankar Chakraborty Lane, P.O. Khagra, Murshidabad District.

**Shiv Dayal.** *Uttar Pradesh. Stone carving.*
191, Baghal Chowk, Namner, Agra Cantt.

**Chouthmal Jangid.** *Rajasthan. Sandalwood carving.*
Lohiya Kuwa, Churu.

**Madal Lal.** *Rajasthan. Wood.work (Tarkashi).*
Kalyanpath, Jaipur.

**Mohal Lal.** *Delhi. Ivory carving.*
1208 Gali Kashmerian, Bazar Sita Ram.

**Abdul Lalif (Posthumous).** *Uttar Pradesh. Brass engraving.*
Magbara II, Moradabad.

**Ms. Nalini Z. Mehta.** *Maharashtra. Doll making.*
Zaver Mahal, Marine Drive, Bombay.

***Punja Ramji Vankar.** *Gujarat. Woollen embroidery.*
Village Bhujodi, P.O. Hadhapar, Taluk Bhuj, Kutch.

**Abdul Wahab.** *Uttar Pradesh. Ivory carving.*
Bagh Qazi, Chowk, Lucknow.

### 1974

**Ms. Akhtar Jahan Begum.** *Uttar Pradesh. Chikan embroidery.*
Ahata Mubarak, Muftiganj, Lucknow.

**Prakash Chand.** *Himachal Pradesh. Metal craft.*
Mohalla Charpet, Chamba.

**Sukh Dayal.** *Pubjab. Ivory inlay work.*
S/o Ganesh Dass, Village & P.O Bassi Ghulam Hussain, Hoshiarpur District.

**Aditya Malakar.** *West Bengal. Sholapith.*
Village Bankapasi, P.O. Bazar Bankapasi, Burdwan District.

**Sheikh Abdul Malik.** *Delhi. Ivory carving.*
2110 Kucha Nahar Khan, Kucha Chellan, Delhi.

**Binod Moharana.** *Orissa. Palm leaf scratching.*
Junior Instructor, Palmleaf Scratching Design & Training Centre, C/o Joint Director of Industries, Bhubaneswar.

**G. Thankappan Nair.** *Kerala. Ivory carving.*
Kuzhakattu Veedu, Mukkalakkal, Seevaraham, Trivandrum.

**Abdul Rahman.** *Karnataka. Wood inlay.*
C/o Regional Design Centre, All India Handicrafts Board, 8, Church Street Bangalore.

**V. Ganapathi Sthapathi.** *Tamilnadu. Stone sculpture.*
Superintendent, Sculpture Training School, Mahabalipuram.

**Vankar Vishram Valaji.** *Gujarat. Woollen blanket weaving.*
Village Bhajodi, Post Madhapara, Bhuj-Kutch.

### 1975

***Sailesh Chandra Das.** *Tripura. Bamboo and cane.*
C/o Central Jail, Agartala.

**Ms. Sita Devi.** *Bihar. Madhubani painting.*
Jitwarpur, Madhubani District.

**Gyasto.** *West Bengal. Wood carving.*
Artist Designer, C/o Project Officer, Rural Industries Project, Old Secretariat Building, Darjeeling.

**U.I. Khatri.** *Delhi. Printing.*
Rangjyot Overseas, 92, Okhla Industrial Estate, New Delhi.

**Munna Lal Meenakar.** *Rajasthan. Enamel work.*
Gali Maniyan, Gopalji Ka Rasta, Jaipur.

**K. Moorthy.** *Tamilnadu. Wood carving.*
14, Kasturi Bai Street, Thirumashisai, Chinglepet District.

**Abdul Rehman.** *Delhi. Ivory.*
134, Gokal Shah Bazar, Jama Masjid, Delhi.

***Gulam Gaffar Siddiqui.** *Andhra Pradesh. Bidri.*
Sultan Shahi Kaman, House No. 23-6-273, Hyderabad.

**Ram Vilas Soni.** *Rajasthan. Thewa work.*
Salpura Road, Pratapgarh, Chittorgarh District.

**Ganpathy Sthapathy.** *Andhra Pradesh. Stone sculpture.*
*ts Department, Hyderabad.*

## 1976

**Tekatsungba Ao.** *Nagaland. Naga Shawl.*.
C/o Director of Industries, Kohima, Nagaland.

**Jonnalagadda Gurappa Chetty.** *Andhra Pradesh. Kalamkari.*
Kumara Veedu Bahadurpet, Kalahasti, Chittoor District.

**Ms. Ganga Devi.** *Bihar. Madhubani painting.*
Village/P.O. Rasidpur, Via. Kaluahi, Madhubani District.

**Ms. E. Feyok.** *Arunachal Pradesh. Bead work.*
P.O. Longding, Tirap.

**Sudam Guin.** *Orissa. Tie and dye.*
S/o Late Gopinath Guin, Matha Sahi, P.O. Nupatna, Via. Tigiris, Cuttack District.

**Jivya Soma Mase.** *Maharashtra. Warli painting.*
House No. 401 Kalbibada, Ganjad. Dasanu Taluka, Thana District.

**Vinnakota Venkataswamy Naidu.** *Andhra Pradesh. Kalamkari.*
C/o Balyalagudam Cooperative Cottage Industries Society Ltd., Machilipatnam.

**Ms. Hazrabai and Sakinabai.** *Gujarat. Tie and dye.*
C/o Daud Abdulla Khatri, Daunda Bazar, Bhuj-Kutch.

**Ms. Siddiammal.** *Tamilnadu. Toda embroidery.*
Pacula Mund, Kalahathi, Nilgiris.

**Janakiramnam Sthapathi.** *Tamilnadu. Stone sculpture.*
Valluvar Kottam, Nurgambakkam, Madras.

## 1977

**Rashid Ahmed.** *Uttar Pradesh. Pottery.*
C/o Ms. Rashid Ahmed Pottery Works, Khurja.

**Jaidev Baghel Ghadwa.** *Madhya Pradesh. Dhokra work.*
Bhelwa-Phadarpara, Kondagon, Jagdalpur, Bastar District.

**Hafiz Khan.** *Uttar Pradesh. Marble inlay.*
C/o Marble Emporium, 18/1 Gwalior Road, Agra Cantt.

***Prabhshankar Oghadbhai Sompura.** *Gujarat. Stone carving.*
Sardar Patel Colony, 3, Pathik Society, Ahmedabad.

**Gh. Mohamad Rather.** *Jammu and Kashmir. Carpet weaving.*
R/o Zadi Masjid, Safakadal, Srinagar.

**Mohd. Sajid.** *Delhi. Ivory carving.*
H. No. 2177, Katra Meher Perver, Daryaganj.

**Thongam Amar Singh.** *Manipur. Bell metal.*
Kongnang Pheidekpi, Imphal.

**Jagdishlal Soni.** *Rajasthan. Thewa work.*
Salampura Road, Pratapgarh.

**Lalthanzama Sailo.** *Mizoram. Cane and bamboo.*
Bethlehem Veng, Aizwal.

**Tsering Wangdus.** *Jammu and Kashmir. Tankha painting.*
Fresco Painting Instructor, Handicrafts Centre, Leh (Ladakh).

## 1978

**Ms. Kesang Dolma.** *Arunachal Pradesh. Carpet weaving.*
C/o. Bomdila Craft Centre, Bomdila, Kameng District.

**Syed Gesu Draz.** *Andhra Pradesh. Bidri.*
Khursheed Manzil, 15-1-865, Noorkhan Bazar, Near Deodi Babu Miyan, Hyderabad.

**Jhitru.** *Madhya Pradesh. Wood carving.*
C/o Dancing Cactus, Bhatti Road, Jagdalpur, Bastar District.

**N.G. Neelakantachar.** *Karnataka. Bronze casting.*
29, Kodandaramapuram, 1st Main Road, Malleswaram, Bangalore.

**Abdul Razak Qureshi.** *Rajasthan. Brass engraving.*
1516 Mohalla Vyapariyan, Char Darwaja, Jaipur.

**K. Ramanaiah.** *Andhra Pradesh. Kalamkari.*
Technical Assistant, Kalamkari Art Centre, Sri Kalahasti, Chittoor District.

**K. Rangaswamy.** *Karnataka. Bronze casting.*
C/o. Regional Design & Technical Development Centre, (Technical Wing) A.I.H.B., 32, Victoria Road, Bangalore.

**Kantilal Laherchand Salvi.** *Gujarat. Patola weaving.*
Patolawala, Salvi Street, Patan.

**Sonam Skalzang.** *Jammu and Kashmir. Clay work.*
Wanla Village, Leh (Ladakh).

**S. Muhon Singh.** *Manipur. Cane and bamboo.*
C/o. Director of Industries, Govt. of Manipur, Imphal.

## 1979

**Ayla Achari.** *Andhra Pradesh. Metal work.*
Visvakarma Brass, Copper & Silver Industrial Cooperative Society, P.O. Pembarthi, Warangal District.

**Iqbal Ahmed.** *Uttar Pradesh. Inlay work.*
15/103, Nai Ki Mangdi, Kaku Gali, Agra.

**Ahmed Ali.** *Uttar Pradesh. Silver plating (Siyah Kalam work).*
Maqbara II, Moradabad.

**Tapan Kumar Bhaskar.** *West Bengal. Ivory.*
10, Girija Sankar Chakraborty Lane, P.O. Khagra, Murshidabad District.

**Mahavir Prashad Bondwal.** *Haryana. Ivory.*
C/o M/s. Jai Narain Ivory Works, Gali No. 2 Nai Basti, Bahadurgarh, Rohtak District.

**Mantu Chandra Das.** *Tripura. Cane and bamboo.*
Bamboo & Cane Development Institute, Jail Road, Agartala.

**Maneklal Trikamlal Gajjar.** *Gujarat. Wooden block engraving.*
Pethapur, Gandhi Nagar District.

**L. Krishnaiah.** *Andhra Pradesh. Kalamkari.*
8/524 Kothapet, Sri Kalahasti, Chittoor District.

**Dinabandhu Moharana.** *Orissa. Patta painting.*
Village Raghurajpur, Puri, District.

**Ms. Katyayani Malakar.** *West Bengal. Sholapith.*
Bonkapashi, P.O. Bazar Bonkapashi, Burdwan District.

**Ghulam Mohd. Nika.** *Jammu and Kashmir. Shawl weaving.*
S/o Shri Noor Mohd., Malakhar, Sikandarpora, Srinagar.

**Atma Ram.** *Punjab. Plastic inlay.*
S/o Munshi Ram, C/o Cottage Industries Corporation, Railway Road, Hoshiarpur.

**Prakash Singh.** *Punjab. Brass inlay.*
S/o Gopi Ram, C/o Visvakarma Ivory Art Emporium, Sutehri Road, Hoshiarpur.

**Basant Lal Soni.** *Rajasthan. Thewa work.*
Jhanda Gali, Pratapgarh, Chittorgarh District.

**Mohd. Tughlak.** *Uttar Pradesh. Brass engraving.*
Maqbara II, Moradabad.

## 1980

**V. Srinivasa Acharya.** *Tamilnadu. Wood carving.*
S/o Sthapathi K. Vaiyapuri Achary, 14 East Street, Prapanasam Post, Thanjavur District.

**Ms. Godavari Dutt.** *Bihar. Mithila folk painting.*
Village & P.O. Ranti, Madhubani.

**Hakim Mohd. Amin.** *Jammu and Kashmir. Papier-mâché.*
Bagwanpora, Lal Bazar, Srinagar.

**Pushpa Rani Jana.** *West Bengal. Mat weaving.*
P.O. & Village Sarta, Midnapore District.

**Chhotey Khan.** *U.P. Brass engraving.*
Maqbara II. Moradabad.

**Shri M.V. Lakshmanam.** *Karnataka. Bronze sculpture.*
18/6 Hosur Road, Audugodi, Bangalore.

**Raghunath Mohapatra.** *U.P. Stone carving.*
College of Arts & Crafts, Tangore Road, Lucknow.

**Mohan Meher.** *Orissa. Tie and dye.*
Badabazar, Nuapara, P.O. Sonipur, Bolangir District.

**A. Munikrishnan.** *Andhra Pradesh. Kalamkari.*
Kalamkari Art Training & Production Centre, Sri Kalahasti.

**S. Narasimhacharya** *Karnataka. Stone work.*
No. 813 Kamatageri, Mandi Mohalla, Mysore.

**P. R. Narayanan.** *Kerala. Wood carving.*
Puthen Kulangara House, P.O. Elavally (Via) Chittattukar, Chavakkad Taluk, Trichur District.

**Shyam Deo Prajapati.** *Uttar Pradesh. Terracotta.*
Village Aurangabad, P.O. Gularhiya Bazar, Gorakhpur District.

**Manohar Sharma.** *Bihar. Wood carving.*
P.O. Lalganj, Vaisali.

**Mool Chand Upreity.** *U.P. Marble work.*
28/278 Gokulpura, Kansgate, Agra.

**S. Veeranna.** *Andhra Pradesh. Musical instrument* (Veena).
Gollapalli, Bobbili Taluk, Vizianagram District.

**ANNEXURE B**

# MAIN CRAFT CENTRES

*The words 'woven, printed, embroidered' wherever mentioned in the list imply hand-woven, hand-printed and hand-embroidered respectively.*

## ANDHRA PRADESH

*Bidri*, Hyderabad; *Carpets and druggets*, Eluru, Masulipatnam, Warangal; *Crochet, laces*, Narsapur, Palakol; *Dolls and toys*, Ettikoppaka, Hyderabad, Kondapalli, Nirmal, Tiruchanur, Tirupati, Vishakhapatnam; *Durries*, Warangal; *Filigree and silverware*, Karimnagar; *Horn and shell*, Secunderabad, Vishakhapatnam; *Ivory painting*, Hyderabad; *Ivory*, Secunderabad, Vishakhapatnam; *Jewellery*, Gooti, Guzulapet, Hyderabad, Kalahasti, Karimnagar, Machilipatnam, Mahbubnagar, Nalgonda, Papanaidupet, Rajahmundry, Tirupati, Vishakhapatnam; *Leather puppets*, Nimmalkunta (Anantapur);*Metalware*, Pembarthi, Warangal; *Nirmal ware*, Nirmal (Adilabad), Hyderabad; *Stoneware*, Durgi, Parvatipuram; *Straw, grass, leaf work*, Barkas (Hyderabad); *Textiles (embroidered)*, Hyderabad, Jangaon; *Textiles (printed)*, Chirala, Hyderabad, Kalahasti,Kothakota, Masulipatnam, Pochampalli, Vijayawada;*Textiles (woven)*, Armoor, Dharmavaram, Gadwal, Guntur, Hyderabad, Jangaon, Kothakota, Narayanpet, Peddapuram, Pochampalli, Pondura, Puthur, Sangareddy, Siddipet, Uppada, Venkatagiri; *Wood carving*, Bhongir, Hyderabad, Madhavamala, Nirmal, Tiruchanur, Tirupati, Udaygiri; *Zari*, Hyderabad.

## ASSAM

*Cane and bamboo*, Cachar, Darrang, Dibrugarh, Gauhati, Golakganj, Jorhat, Kaliganj, Kamrup, Karbi, Karimpur, Nowgong, Sibsagar, Silchar, Tezpur; *Ivory*, Barpeta; *Jewellery*, Jorhat, Karimganj; *Metalware*, Gauripur, Hajo, North Lakhimpur, Nowgong, Sapatgram, Sarthebari; *Sholapith*, Gauripur, Golakganj, Kaldoba, Satrasal, Uchita; *Straw, grass and leaf*, Batadrava (Nowgong), Dibrugarh, Dubapara, (Cachar), Katakhal, Majuli, Nalbari; *Terracotta*, Asharkandi (Goalpara), Bilasipara, Gauripur, Marnoi; *Textiles (printed)*, Gauhati, Jorhat, Sualkuchi; *Textiles (woven)*, Desangmukh (Sibsagar), Gauhati, Jorhat, Nalbari, Sualkuchi; *Wood carving*, Barpeta, Chabua, Golaghat, Jorhat, Tezpur.

## BIHAR

*Appliqué*, Bhagalpur, Dighwara, Patna, Sahapur Patori; *Carpets*, Biur (Rohtas), Danapur (Patna), Koilwar (Bhojpur), Obra; *Cane and bamboo*, Bhagalpur, Darbhanga, Dumka, Gaya, Hazaribagh, Hajipur, Jamshedpur, Muzaffarpur, Patna, Ranchi, Saharsa, Shahabad, Singhbhum, Sitamari; *Dolls and toys*, Begusarai, Bhagalpur, Chota-Nagpur, Darbhanga, Danapur, Mokimpur, Muzaffarpur, Patna, Pundu, Ranchi, Saharsa, Taupudana; *Folk painting*, Dumka (Santhal Parganas), Madhubani; *Jewellery*, Chelagi, Monghyr, Muzaffarpur; *Metal-craft*, Dumka, Haveli Kharagpur, Hazaribagh, Khunti, Patna, Ranchi; *Papier-mache*, Hazaribagh, Khunti, Madhubani, Murhu, Patna, Saraikella; *Straw, leaf, reed and grass*, Champaran, Gaya; *Pottery and terracotta*, Darbhanga, Patna, Siwan, Hajipur; *Stone;* Chandil, Dumka, Gaya, Ghugritand, (Gaya), Patharkati, Pakdaha (Santhal Parganas), Saraikella, Sasaram, Jhumka, Madhubani, Nawranga, Patna, Rajpur, Shahabad, Sibai, Sursand; *Textiles (embroidered)*, Begusarai, Darbhanga, Gaya, Haveli Kharagpur, Hazaribagh, Jitwarpur, Madhubani, Muzaffarpur, Naubatpur, Patna, Ranchi, Saran, Sursand; *Textiles (printed)*, Arrah, Betiah, Bhagalpur, Biharsharif, Darbhanga, Dumraon, Gaya, Hajipur, Hazaribagh, Madhubani, Monghyr, Muzaffarpur, Nasir-ganj, Patna, Ranchi, Saran, Sasaram, Siwan, Sursand; *Textiles (woven)*, Bhagalpur, Biharsharif, Darbhanga, Gaya, Hazaribagh, Madhubani; *Wood-work*, Darbhanga, Danapur, Dumka, Dumraon, Gaya, Hazaribagh, Lalganj, Madhubani, Muzaffarpur, Patna, Ranchi, Siwan, Vishnogarh; *Zari*, Patna.

## GUJARAT

*Cane and bamboo*, Rajkot, Waghai (Dang); *Crochet lace*, Jamnagar; *Dolls and toys*, Baroda (Vadodara), Junagadh, Mahuva; *Ivory*, Baroda (Vadodara), Jamnagar, Junagadh, Mahuva, Rajkot, Surat; *Jewellery*, Ahmedabad, Anjar, Bhuj, Cambay (Khambhat), Dohad, Jamnagar, Morvi, Paddhari, Palanpur, Porbandar, Rajkot, Rajpipla, Surat, Vallabhipur, Visnagar; *Lacquerware*, Banni, Baroda (Vadodara), Dhoraji, Junagadh, Kutch (Kuchch), Mahuva, Sankheda; *Metalware*, Amreli, Bhuj, Dabhoi, Dhangadra, Jamnagar, Joravarnagar, Kutch, Mahuva, Porbandar, Pulitana, Sihor, Surendranagar, Visnagar; *Painting (traditional and folk)*, Bhavnagar, Wadia; *Pottery*, Banaskantha, Kutch, Rajkot; *Rugs and durries*, Bhuj (Junagadh), Kutch (Valod), Rajkot, Surendranagar; *Textiles (embroidered)*, Ahmedabad, *Terracotta*, Chota-Udaipur, Poshina, Valod; Banni, Bhavnagar, Bhuj, Broach (now Bharuch), Jamnagar, Kutch, Rajkot, Surat; *Textiles (printed)*, Ahmedabad, Amreli, Anjar, Baroda (Vadodara), Bhavnagar, Bhuj, Deasa, Jamnagar, Jetpur, Kaira (Kheda), Kutch, Mandvi, Porbandar, Rajkot, Surendranagar, Surat, Vasna; *Textiles (woven)*, Banaskantha, Junagadh, Kutch, Patan, Porbandar, Rajkot, Surendranagar; *Wood carving*, Ahmedabad, Baroda (Vadodara), Bhavnagar, Billimora, Kutch, Mahuva, Pethapur, Rajkot, Sankheda, Surat, Visnagar; *Wood inlay*, Bhavnagar, Mahuva, Rajkot, Surat; *Zari*, Jamnagar, Surat.

## HARYANA

*Basketry*, Kalka, Naraingarh, Pinjore; *Carpets*, Morni (Hills), Panipat; *Dolls and toys*, Ambala; *Furniture*, Ambala, Bahadurgarh, Hissar, Karnal, Kurri, Panipat, Rohtak, Sonepat; *Jewellery (including beads and lac bangles)*, Ambala, Bhiwani, Hissar, Karnal, Panipat, Rewari, Rohtak; *Leather*, Ambala, Karnal, Rewari; *Metalware*, Bahadurgarh, Gurgaon, Jagadhri, Rewari; *Moorah-making*, Farukhnagar; *Musical instruments;* Panipat, Ambala; *Pottery*, Bahadurgarh, Chhachhrauli, Faridabad, Ferozepur Zhirka, Gurgaon, Jhajjar, Karnal, Pinjore, Rewari; *Raffia work* Bahadurgarh, Faridabad, Palwal; *Rugs and durries*, Ambala, Kurri (Hissar), Panipat; *Stoneware*, Ferozepur Zhirka, Kalka, Mohindernagar, Narnaul; *Textiles (embroidered)*, Ambala, Hissar, Karnal, Rohtak, Sonepat; *Textiles (woven)*, Panipat.

## HIMACHAL PRADESH

*Cane and bamboo*, Kangra; *Carpets and rugs*, Bhuppur Dalhousie, Kinnaur, Palampur, Pangi, Puruwala, Sataun; *Dolls and toys*, Palampur, Simla; *Durries*, Bilaspur, Giab ong, Kulu; *Jewellery*, Chamba, Chattachar, Kangra, Kinnaur, Kulu, Mahasu; *Metalware*, Kangra, Kulu, Rarang; *Pottery*, Kangra; *Stone*, Masrur; *Textiles (embroidered)*, Ashrang, Chamba, Jhangi, Lelorang, Leo, Lippa, Nako, Rarang; *Textiles (woven)*, Brahmour, Chamba, Dharamsala, Jihhi, Kalpa, Kangra, Kethi, Kinnaur, Kulu, Lahaul, Mandi, Nurpur, Pangi, Rachham, Rampur, Sangli, Shamshi, Simla, Spiti, Usther; *Wood carving*, Brahmour, Chamba, Chatrahi, Kangra, Palampur, Samloti, Simla.

## JAMMU and KASHMIR

### Kashmir

*Carpets*, Srinagar and suburbs, Anantnag, Badgam, Beerwah, Pattan, and Tehsil Sonawari; *Embroidery (including crewel)*, Anantnag, Beerwah, Gandherbal Tehsil, Magam, Makahamma, Pattan, Srinagar; *Gubbas*, Anantnag and surrounding areas; *Jewellery*, Srinagar and other towns; *Leather and fur*, Srinagar; *Metalware*, Srinagar; *Numdhas*, Srinagar and parts of Anantnag and Badgam; *Pottery*, Dalgate, Karalkhud; *Textiles (printed)*, Anantnag, Baramula, Pattan, Srinagar; *Textiles (woven)*, silk, cotton and staple at Srinagar, woollen textiles at Agler-Babhar (Tehsil Pulwama), Badgam, Bandipur, Beerwah, Chadoora, Inder-Gudoora, Khaitengam (Baramula), Kulgam, Shopian, Sopore, Srinagar; *Wicker, and willow*, Anantnag, Braripora, Chandpora, Charare-Sharif, Gandherbal Tehsil, Hazratbal, Srinagar; *Wood-carving, turning*, Anantnag, Kulgam, Srinagar.

### Jammu

*Bamboo*, Basohli, Hiranagar, Jasrota, Sallan; *Carpets and Druggets*, Banni, Banihal Jammu, Jandrah *(numdhas)*, Kathua; *Jewellery*, Jammu and other towns; *Leaf and straw;* Jammu, Kishtwar, Parole; *Metalware*, Jammu, *Pottery*, Jammu, B.C. Road, Bahu Fort; *Textiles (embroidered)*, Jammu; *Textiles (printed)*, Jammu, Samba; *Textiles (woven)*, cotton at Bhagatpur, Jammu, Kathua, Samba and Udhampur; woollen at Banni, Bhadarwah, Dudu Basantgarh, Kishtwar, Lati (Tehsil Ramnagar); and *pashmina* at Basohli; *Wood carving, turning*, Jammu, Thanna Mandi (Rajouri), Udhampur.

### Ladakh-Kargil

*Carpentry*, Kargil, Leh; *Carpets*, Leh; *Metalware*, Leh; *Pashmina and Sprook Patto weaving*, Kargil, Leh; *Silverware*, around Leh; *Tankhas, wood carving, painting*, Leh, and around

## KARNATAKA

*Basket and mat-weaving*, Bangalore, Chitradurga, Mandya Mysore Tumkar; *Bidri*, Bidar; *Bronze casting*, Bangalore, Nagamangla, Mysore; *Carpets and druggets*, Bangalore; *Dolls and toys*, Belgaum, Channapatna, Diara, Gokak, Kinhal, Makkan, Mysore; *Durries*, Navalgund; *Horn*, Belgaum, Honnawar; *Ivory*, Mysore; *Jewellery*, Bangalore, Mangalore, Mysore; *Lacquerware*, Channapatna; *Metalware*, Bangalore, Bel gaum, Bantival, Gadag, Hubli, Mangalore, Mysore, Nagamangala, Sravanabelgola, Udipi; *Pith*, Honnawar, Kumta, Siddhapur, Sirsi; *Pottery and clay*, Khanapur, Ramanagaram; *Stoneware*, Devanhalli, Karkal, Mysore, Shivarapatna; *Textiles (embroidered);* Coorg, Dharwar, Hubli, Khanapur; *Textiles (printed)*, Malladihalli; *Textiles (woven)*, Bangalore, Banhatti, Bijapur, Chitradurga, Dharwar, Guledagud, Irkal, Kollegal, Rabakav, Shahpur; *Wood carving*, Bangalore, Honnawar, Kumta, Mysore, Sagar, Shimoga, Siddapur, Sirsi, Sorab; *Wood inlay*, Mysore.

## KERALA

*Bamboo and mat weaving*, Alwaye, Angamali, Iranjalkuda, Kalady, Kallara, Kulathupuzha, Nedumangad, Nilambur; *Bronze casting*, Angadipuram, Madhurantakam, Payyanur, Trichur, Trivandrum, Vedakkankulam; *Coconut, conch and shell*, Attingal, Kovalam, Neyyatinkara, Quilandy, Trichur, Trivandrum; *Dolls and toys*, Calicut; *Grass and leaf, Kora grass mat weaving* at Chittur (Palghat), Killimangalam (Trichur ); *Kora grass rush mats* at Mohamma (Alleppey), Shertallay; *screwpine mats* at Karthikappally (Alleppey), Karunagappally (Quilon), Mavelikara (Alleppey); *banana, sisal, palm* products at Trivandrum, Angamaley, Ernakulam, Shertallay, Trichur; *papier-mâché*—Calicut, Cochin; *Horn*, Cochin, Ernakulam, Kasaragod, Trichur, Trivandrum; *Ivory*, Trivandrum; *Jewellery*, Cochin, Mukundapuram, Trichur; *Metalware*, Arnamula, Iranjalkuda, Kasaragod, Trichur, Trivand-rum; *Painting*, Arnamula; *Stone*, Changanur, Trivandrum; *Papier-mache*, Calicut, Cochin; *Textiles (embroidered)* Kasaragod, Trivandrum; *Textiles (printed)*, Quilon, Trichur, Trivandrum; *Textiles (woven)*, Calicut, Cannanore, Palghat, Trivandrum; *Theatre properties*, Koonthara. *Wood-work*, Cherpu, Cochin, Ernakulam, Palghat, Trichur, Trivandrum.

## MADHYA PRADESH

*Bell metal*, Jagdalpur, Kondagaon, Naryanpur, Sagar, Sarkana, Sonabal, Tikamgarh; *Cane and bamboo*, Bastar, Balaghat, Betul, Bhopal, Chhattarpur, Khandwa, Mandla, Tikamgarh; *Carpets*, Datia, Gwalior, Jabalpur, Mainpat (Sarguja); *Dolls and toys*, Bhopal, Burhanpur, Gwalior, Indore, Khandwa; *Durrie printing*, Bhairongarh (Ujjain) Jawad (Mandsaur); *Folk painting*, Gwalior, Indore, Ujjain; *Jewellery*, Biora, Gwalior, Indore, Jagdalpur, Panna, Tarana (Ujjain); *Lacquerware*, Budni, Rewa, Sabalgarh, Sheopur, Ratlam; *Leather*, Bhopal, Indore, Narsinghgarh; *Papier-mâché*, Gwalior, Harda, Indore, Khajuraho, Ujjain; *Stone*, Bhedaghat, Gwalior, Jagdalpur; *Terracotta*, Bastar, Jagdalpur, Naryananpur; *Textiles (printed)*, Anjad, Bhairongarh, Bhopal, Burhanpur, Gotampura, Gwalior, Indore, Jaisinghnagar, Jawad, Lashkar, Mand-saur, Nimar, Sohagpur, Sohawal, Tarapur, Ujjain, Umedpura; *Textiles (woven)*, Baloda, Bilaspur, Champa, Chanderi, Durg, Kasdol, Maheshwar, Mendiwada, Padana, Raigarh, Raipur, Sausar, Ujjain; *Wood-work*, Alirajpur, Bastar, Bhopal, Gwalior, Indore, Ratlam, Ujjain; *Zari*, Bhopal.

## MAHARASHTRA

*Bidri*, Aurangabad, *Cane and bamboo*, Ajara, Bawada, Bombay, Gagan, Gargoti, Kolhapur, Poona; *Dolls and toys*, Amravati, Bombay, Poona, Sawantwadi, Kolhapur, Kharakvasla, Nagpur; *Horn*, Sawantwadi; *Jewellery*, Ahmednagar, Aurangabad, Bombay, Hupri, Kolhapur, Nagpur, Nasik, Pachod, Sawantwadi, Thana; *Lacquer-ware*, Sawantwadi; *Leather* (slipper), Kolhapur; *Metal-ware (copper & brass)*, Ambernath, Bombay, Kalyan, Poona, Thana, Udgir; *Musical Instruments*, Miraj; *Painting*, Osmanabad, Udgir, Warli; *Pottery*, Bhadravati (Chandrapur), Dharavi (Bombay); *Silver artware*, Kolhapur, Nasik; *Sisal*, Ahmednagar, Bombay, Poona, Sawantwadi; *Textiles (embroidered)*, Ahmednagar, Bombay, Jalgaon, Kolhapur, Nasik, Pimpri, Satara; *Textiles (printed)* Amravati, Bombay, Chanda, Saoner, Wani; *Textiles (woven)*, Aurangabad, Bombay, Ganeshpur, Nagpur, Paithan, Poona, Sholapur; *Theatre properties*, Osmanabad, Udgir.

## MANIPUR

*Cane and bamboo*, Churachandpur, Imphal, Kakching, Tamenglong; *Carpets*, Imphal; *Dolls and toys*, Imphal; *Grass, leaf and reed*, Imphal, Utlon, Moirang; *Jewellery*, Imphal; *Metalware*, Aheibam-Leikai (at Khongnang Pheidekpi), Heirangkhoithong (Imphal area); *Textiles (embroidered)*, Imphal; *Textiles (woven)*, Imphal, Lengthabal, Khoubum and some tribal areas in Chinga Makha; *Theatre properties*, Imphal.

## MEGHALAYA

*Cane and bamboo*, Domskong, Baghmare (and nearby villages in Garo Hills), Jympiad, Kenbah, Kenmynsaw, Mawkaphon, Mawkyrwat, Mawlong, Mawsynram, Umlythum, Mustoh, Shillong, Sohkhymphor; *Carpets*, Sohbar; *Dolls and toys* (clay), Mohendraganj; *Fibre*, Tynrong; *Musical instruments*, Rongzang, Sohryngk-ham; *Textiles (woven)*, Garo Hills (Resubelpara, Tura, and others), Shillong, Sonidan; *Wood carving*, Baghmara, Garobadha, Rongzang, Shillong, Tura, Zikzak.

## NAGALAND

*Blacksmithy (including dao and spears)*, Kohima, Mokokchung, Mon, Tuensang, Wokha, Zunheboto districts; *Cane and bamboo* (including baskets), Dimapur, Kohima, Mokokchung, Mon, Phek, Tuensang and Wokha districts; *Dance costumes*, Kohima, Wokha, Zunheboto; *Jewellery and ornaments*, Kohima, Mokokchung; *Textiles (woven)*, Dimapur, Kohima, Medziphema (Ghaspani), Mon, Mokokchung, Tuensang, Wokha and Zunheboto districts; *Wood carving*, Dimapur, Kohima, Mokokchung, Mon, Phek, Tuensang, Zunheboto areas.

## ORISSA

*Bronze casting (dhokra)*, Abakata, Asnasol, Berhampur, Bholbeda, Khajurikata, Kulaima, Pairakuli, Sadeibarani, Sorpon-kha; *Cane and bamboo*, Banpur, Beluguntha, Berham-pur, Bhanjnagar, Bhubaneswar, Golanthra, Narendra-pur, Parlakhemedi; *Dolls and toys*, Bargarh (Sambalpur), Barpali, Bhubaneswar, Kantilo, Khandpara (Puri), Parlakhemedi, Raghurajpur; *Grass, leaf, reed and fibre*, Bhograi (Balasore), Chandanpur, Cuttack, Garmadhupur, Kolanpur, Kujang, Rangali; *Horn*, Bhubaneswar, Cuttack, Jeypore, Parlakhmedi; *Jewellery and ornaments*, Balasore, Berhampur, Bhograi, Cuttack, Puri; *Lacquer-ware*, Berhampur, Dharakot, (Ganjam), Navarangpur, (Koraput); *Metalware*, Achutpur, Bainchua, Balkati, Belguntha, Belparapatna, Chandanpur, Cuttack, Dhenkanal, Itamati, Jagmohan, Kabisuryanagar, Kantilo, Keonjhar, Koraput, Mathura, Mayurbhanj, Patrapur, Sambalpur, Tarva; *Pottery and clay*, Balasore, Bargarh, Barpali, Cuttack, Keonjhar, Sambalpur; *Papier-mâché*, Barpali, Bhubaneswar, Chikiti, Cuttack, Manapur, Parlakhemedi, Puri, Subarnapur; *Silver filigree*, Cuttack; *Stoneware*, Bhubaneswar, Baripada, Boulagadia, Dharakot, Khiching, Lalitgiri, Mangalpur, Mathura,Puri, Sambalpur; *Textiles (embroidered)* including *appliquê*, Barpali, Bhutapali (Phulbani), Chikti (Ganjam), Kanchan, Khalikote, Pipli, Puri; *Textile (printed)* Bargarh, Bhubaneswar, Cuttack, Naupatna; *Textiles(woven)*, Althagarh (Cuttack), Bargarh (Sambalpur) Barpali, Bolangir, Bhubaneswar, Maniabandh, Naupatna, Tigiria; *Wood carving*, Bargarh (Sambalpur), Bhubaneswar, Cuttack, Khandapara (Puri).

## PUNJAB

*Carpets*, Amritsar, Dhariwal, Dinanagar Gurdaspur; *Durries*, Nikodar (Jullundur) and nearby villages; *Ivory*, Amritsar, Malerkotla;*Jewellery*, Amritsar, Hoshiarpur, Jullundur, Ludhiana, Patiala; *Leather*, Muktsar (Faridkot), Patiala; *Pottery*, Nabha, Rajpura; *Textiles(embroidered)*, Amritsar, Fazilka, Malout; *Textiles (printed)*, Abohar, Amritsar, Ludhiana, Muktsar, Sultanpur Lodi; *Textiles (woven)*, Anandpur Sahib, Amritsar, Dhandora, Hoshiarpur, Ludhiana, Malerkotla, Taran Taran; *Wooden furniture*,Kartarpur; *Wood inlay*, Hoshiarpur; *Wood-turning, lacquerware*, Hoshiarpur, Jullundur.

## RAJASTHAN

*Cane and bamboo,* Abu Road, Banswara; *Carpets,* Ajmer,Barmer, Beawar, Bikaner, Chaksu, Chomu, Jaipur, Monoharpura, Reengus, Tonk; *Dolls and toys,* Bassi,Jaipur, Udaipur; *Durries and rugs,* Bikaner, Balotra,Jaipur, Jawaja (Ajmer), Malpura, Barmer, Tonk; *Ivory,* Ajmer, Bikaner, Jaipur, Jodhpur, Nagaur; *Jewellery,*Ajmer, Alwar, Bikaner, Jaipur, Jodhpur, Nathdwara,Pratapgarh, Sahapura, Udaipur, Soni Pakrojji; *Lacquer ware,* Jaipur, Khandela, Sawaimadhopur, Udaipur; *Leather,* Alwar, Bharatpur, Bikaner, Jaipur, Bhinmal(Jalor), Jaisalmer, Jodhpur, Nohar, Tilonia, Tonk; *Metalware,* Jaipur, Jodhpur; *Musical instruments,* Abu Road, Banswara, Jodhpur; *Painting,* Bhilwara, Bikaner, Bundi, Jaipur, Kishangarh, Kota, Nathdwara, Raipur(Bhilwara), Shahpura, Udaipur; *Papier-mache,* Banasthali, Jaipur; *Pottery and clay,* Alwar, Bikaner, Jaipur, Pokaran; *Silver,* Nathdwara; *Stone,* Dungarpur, Jaipur, Jaisalmer, Jodhpur, Kishori, Makrana, Thanagazi;*Terracotta plaques,* Molela, Kanwaria (Udaipur); *Textiles (embroidered)* Ajmer, Barmer, Bikaner, Bundi,Jaisalmer, Jhunjhunu, Kotah, Nagaur, Nathdwara, Sikar, Tonk; *Textiles (printed),* Ajmer, Bagru, Barmer. Bikaner, Chittorgarh, Fatehpur, Jaipur, Jaisalmer, Jodhpur, Khandela, Nathdwara, Pali, Sanganer, Sikar, Tonk, Udaipur; *Textiles (woven),* Ajmer, Alwar, Barmer, Bikaner, Bhilwara, Bundi, Churu, Jaisalmer, Jaipur, Jalor, Jodhpur (Mathania), Kaitho2, Kotah, Malpura, Nagaur, Napasar (*Lois); Wood-work,* Barmer, Bassi, Bikaner, Chittorgarh, Jaipur, Jodhpur, Khandela; Pipar, Sawaimadhopur, Udaipur; *Zari,* Ajmer, Jaipur, Jodhpur, Khandela.

## SIKKIM

*Cane and bamboo,* Chungthang, Namchi, Rumtek and Zungu; *Carpets,* Gangtok, Chungthang, Lachen and Lachung; *Jewellery and ornaments,* Gangtok, Gyalshing, Mangan, Namchi; *Metalware,* Gangtok; *Rugs and durries,* Buriakhop, Dentam, Hilley, Kalook; *Tankhas,* in gumpas at various places; *Textiles (woven), Blankets and tweed cloth,* Gangtok, Kabi, Lachen, Lachung, Singhik; *lepcha weaving,* Dikchu, Gangtok, Kabi, Singhik, Zungu; *Wood-work,* Gangtok, Mangan, Namchi, Singtam.

## TAMILNADU

*Bronze casting,* Chidambaram, Karaikudi, Madras, Madurai, Srivilliputtur, Swamimalai, Tirunelveli; *Carpets and druggets,* Kolakudi (Trichy), Salem, Wallajapet, Gopalasamudram; *Conches and shells,* Kanyakumari, Kizhakarai, Madras, Nagarcoil, Rameswaram; *Dolls and toys,* Cuddalore, Kanyakumari, Karigiri, Madras, Madurai, Nagercoil, Panruti, Rameswaram, Tanjore, Vandipalyam, Vellore; *Grass, leaf and reed (including mats),* Chattikulam, Chittarkottai, Deriapuram, Eruvadi, Harikesavanallur, Kanyakumari, Karaichuttupudur, Manapad, Nagapattinam, Nagore, Pattamadai, Pudukkottai, Palicat (Chinglepet), Rameswaram, Ramnad, Salem, Tanjore, Tirunelveli, Veeranvanallur; *Ivory carving,* Virudhunagar, Madras; *Jewellery,* Coimbatore, Madras, Madurai, Ramanathapuram, Tanjore, Tiruchirapalli; *Metalware,* Arcot, Kanchipuram, Kumbakonam, Madras, Madurai, Nachiarkoil, Nagercoil, Swamimalai, Tambaram, Tanjore, Vagaikulam; *Musical instruments,* Madras, Madurai, Tanjore, Trichi; *Pith,* Tanjore, Tiruchirapalli, Madurai; *Pottery and clay,* Chettampatti, Karigiri, Karukurichi, Madras, Nallur, (Tiruchirapalli), Panruti, Salem, Tanjore, Tirriuppyanam, Usilampatti, Vadugapalayam (Coimbatore), Vellore; *Rattan and cane,* Anaikaranchatram, Madras, Salem, Trichy, Wallajapet; *Stone,* Gopchitpalayam, Modaiyur, Mylaudy, Madras, Mahabalipuram, Satyamangalam, Tiruvanamalai; *Textiles (embroidered)* Madras, Madurai, Ootacamund, Palayamkottai, Nirgachimund (Nilgiris); *Textiles (printed),* Chikkanaicanapetta, Coimbatore, Erode, Kumbakonam, Madras, Madurai, Salem, Tanjore, Tiruppur; *Textiles (woven)* Arnil, Erode, Kanchipuram, Karur,Kumbakonam, Kurinjipadi, Salem; *Theatre properties,*Thiruchandur; *Wood carving,* Devakothai, Karaikudi, Madurai, Nagercoil, Suchindram, Virudhunagar; *Zari,* Kanchipuram.

## TRIPURA

*Cane and bamboo,* Agartala, Belonia, Dharmanagar, Kailasahar, Mohanpur, Soonamura; *Doll and toys,* Agartala; *Jewellery and ornaments,* Agartala, Belonia (Bagafa), Dharmanagar (Kanchanbari), Kailasahar (Manu, Dalubari, Kanchanpur), Khowai, (Asarambari, Taliamura), Sadar (Mohanpur, Champak Nagar, Simla), Soonamura (Nalchar, Bisalgarh, Melagarh); *Mat-making,* Bagafa, Belonia, Melagarh, Rajgarh, Soonamura; *Metalware,* Agartala, Kailasahar, Soonamura, Radhakisorpur. *Terracotta,* Kailasahar, Khowai, Manu, Pechatal, Sadar (Ranibazar, Battala), Soonam-ura, (Nalchar, Dayarampura, Bisalgarh, Melagarh); *Textiles (printed),* Agartala; *Textiles (woven),* Belonia, Kailasahar, Khowai, Sadar, Soonamura; *Wood carving,* Agartala, Dalubari, Kailasahar, Sadar, Soonamura.

## UTTAR PRADESH

*Cane and bamboo,* Allahabad, Bahraich, Bareilly, Kanpur, Lucknow, Rishikesh, Varanasi; *Carpets,* Agra, Aligarh, Allahabad, Almora; Babusarai, Bhadohi, Ghoria, Gopiganj, Jaunpur, Khamaria, Mirzapur, Parsipur, Pithoragarh, Shahjahanpur, Varanasi; *Dolls and toys,* Agra, Allahabad, Lucknow, Varanasi; *Folk painting,* Varanasi; *Grass (moonj),* Mahewa, Mannakpura, Sajjikapura, etc. (near Allahabad); *Horn and bone,* Sambhal, Sarai Tarin; *Ivory,* Agra, Lucknow, Varanasi; *Jewellery,* Agra, Firozabad, Hardwar, Jhansi, Lucknow, Mathura, Meerut, Purdilpur, Varanasi; *Lacquerware,* Amroha, Chitrakut, Varanasi; *Metalware,* Aligarh, Etawah, Jalesar, Jhansi, Mainpuri, Moradabad, Sitapur, Varanasi; *Musical instruments,* Bareilly, Lucknow, Meerut, Pilibhit; *Papier-mâché,* Agra, Mathura; *Pottery and clay,* Agra, Azamgarh, Chinhat, Chunar, Hapur, Khurja, Lucknow, Mausalia, Meerut, Nazimabad, Varanasi; *Rugs and durries*, Agra, Aligarh, Bhadohi, Fatehpur Sikri, Hathras, Varanasi; *Stone*, Agra, Banda, Gorahari, Varanasi, Vrindavan; *Terracotta*, Azamgarh, Gorakhpur; *Textiles (embroidered)*, Agra, Lucknow, Pilkhuwa, Varanasi; *Textiles (printed)*, Farrukhabad, Jehangirabad, Kanauj, Kanpur, Kashipur, Lucknow, Mathura, Meerut, Mirzapur, Moradabad, Tanda, Varanasi; *Textiles (woven)*, Amroha, Basti, Bijnor, Etawah, Farrukhabad, Jehangirabad, Meerut, Mubarakpur, Pilkhuwa, Varanasi; *Theatre properties*, Chitrakut, Mathura, Ramnagar; *Wood carving*, Agra, Aligarh, Gazipur, Kanauj, Lucknow, Mainpuri, Mathura, Nagina, Saharanpur, Sambhal, Varanasi; *Zari*, Agra, Bareilly, Lucknow, Varanasi.

**WEST BENGAL**

*Bronze casting (dhokra)*, Bankura, Burdwan, Midnapore, Purulia; *Cane and bamboo*, Bankura, Birbhum, Burdwan, Calcutta, Cooch-Behar, Darjeeling, Jalpaiguri, Malda, Midnapore, Santiniketan (Birbhum), Siliguri, Vishnupur (Bankura); *Carpets and druggets*, Darjeeling; *Conch and shell*, Calcutta, Malda, Midnapore, Nadia; *Folk painting*, Binpur (Midnapore), Burdwan, Calcutta, Darjeeling, Purulia, Vishnupur (Bankura), 24 Parganas; *Grass, leaf and reed*, Calcutta, Cooch-Behar, Howrah, Jalpaiguri, Midnapore, West Dinajpur, 24 Parganas; *Ivory*, Berhampur, Jiagunj and Khagra (Murshidabad); *Jewellery*, Calcutta, Darjeeling; *Leather*, Bolepur (Birbhum), Calcutta, Sriniketan, (Birbhum); *Mats*, Howrah, Midnapore, 24 Parganas; *Metalware*, Burdwan, Calcutta, Dainhat (Burdwan), Khagra (Murshidabad), Krishnanagar (Nadia), Midnapore, Nabadwip (Nadia), Purulia, Vishnupur (Bankura); *Pottery, terracotta, clay dolls & toys*, Burdwan, Calcutta, Joynagar and Kamarhati (24-Parganas), Kalna and Katwa (Burdwan), Krishnanagar (Nadia), Midnapore, Narojole, (Midnapore), Panchmura (Bankura), Rajnagar (Bankura), Santiniketan (Birbhum), Serampur (Hooghly); *Sholapith*, Birbhum, Burdwan, Calcutta, Cooch-Behar, Hooghly, Howrah, Nabadwip (Nadia), 24 Parganas; *Stone*, Susunia (Bankura), Jhargram (Midnapore); *Textiles (printed)*, Calcutta, Kamarhati (24 Parganas), Khagra (Murshidabad), Santiniketan (Birbhum), Serampur (Hooghly); *Textiles (woven)*, Calcutta, Dainhat (Burdwan), Dhaniakhali (Hooghly), Fulia (Nadia), Gankar (Murshidabad), Guptipara (Burdwan), Kalipur and Karidhya (Birbhum), Kenjakura (Bankura), Malda, Midnapore, Mirzapur (Murshidabad), Murshidabad, Nabadwip (Nadia), Purulia, Rajbalhat (Hooghly), Ranaghat (Nadia), Samudragarh Santiniketan Santipur Nadia, Serampur, Sonamukhi, Tantipara, Tenya, Vishnupur; *Theatre properties*, Calcutta, Darjeeling, Howrah, Purulia, 24 Parganas; *Wood carving*, Calcutta, Darjeeling, Natungram (Burdwan).

**ANDAMAN ISLANDS.** *Cane and bamboo*, Port Blair and around; *Driftwood*, Port Blair; *Horn*, Port Blair; *Palm-leaf*, Webi village; *Shell*, Port Blair; *Wood-work*, Port Blair.

**NICOBAR ISLANDS.** *Basketry and mat-weaving, cross-bows, tortoise shell, wood work.*

**ARUNACHAL.** *Artistic textiles*, most places in the Territory; *Cane and bamboo*, a number of rural areas, except in the far north; *Carpets*, West Kameng, Northern Siang; *Silver jewellery*, Tuting, Tawang, Ziro, etc.; *Wood-work*, Kameng and Tirap districts.

**CHANDIGARH.** *Cut-glass*, Badheri Village; *Dolls*, Sector 8,19,21, Chand-igarh; *Durries*, Manimajra; *Embroidery*, Sector 21, Chandigarh.

**DADRA AND NAGAR HAVELI.** *Cane and bamboo*, Dadra, Masat, Naroli, Silvassa; *Leather*, Dapada, Demani, Naroli, Silvassa, Vagchipa; *Pottery*, Naroli.

**DELHI** *Cane and bamboo*, Ashram, Paharganj; *Carpets and durries*, (cotton durries hand woven by 8 units, woollen carpets by 2 units) Bhagwanpur village near Shahadra, Munirka; *Dolls and toys*, (including *papier-mâché*) Ajmeri Gate, Chandni Chowk, Hauz Khas, Paharganj, R.K. Puram; *Earthenware*, Ajmeri Gate, Darya Ganj, Karol Bagh, Lajpat Nagar, Sadar Bazar, Sarojini Nagar, Tri Nagar; *Ivory*, Chandni Chowk, Daryaganj; *Jewellery*, Chandni Chowk, Karol Bagh, Kingsway Camp, Tilak Nagar; *Lamp shades*, Panchkuian Road; *Leather*, Ajmeri Gate, Lajpat Nagar, Karol Bagh, Madipur; *Musical instruments*, Ajmeri Gate, Chandni Chowk, Connaught Circus, Patel Nagar; *Stoneware*, Ajmeri Gate, Chandni Chowk; *Textiles (embroidered)*, Ajmeri Gate, Chandni Chowk, Karol Bagh, Lajpat Nagar, Patel Nagar, Rajouri Garden, Shahdra, Tilak Nagar, Vinay Nagar; *Textiles (printed)*, Karol Bagh, Lajpat Nagar, Sadar Bazar, Shahdra, Subzi Mandi, Tri Nagar; *Textiles (woven)*, Bharat Nagar, Nand Nagri, Shakur Basti, Tri Nagar; *Wood*, Ajmeri Gate, Chandni Chowk, Karol Bagh, Panchkuian Road, Pahar Ganj, Tilak Nagar, Tri Nagar; Zari, Ajmeri Gate, Chandni Chowk.

**GOA, DAMAN, DIU.** *Bamboo*, Guirim, Keri, Pernem; *Embroidery*, Caranzalem, Ribandar, Sanquelim; *Fibre*, Betim, Candolim, Corlim; *Jewellery*, Diu; *Lacquerware*, Cuncolim; *Mat weaving*, Daman; *Metalware*, Bicholim, Mapusa; *Pottery*, Advoi, Bicholim.

**LAKSHADWEEP.** *Coir*, Agatti Amini, Androth Kadmat, Kiltan; *Shell work* and *wood carving*, Kalpeni Kavaratti.

**MIZORAM.** *Cane and bamboo*, Aizwal, Luangmual, Bethlehem Veng; *Textiles (woven)*, Aizwal, Bilkhawthlir, Chite Veng and other places.

**PONDICHERRY.** *Carpets*, Pondicherry; *Handmade paper*, Pondicherry; *Mat-weaving*, Kaikalpet; *Metalware*, Ouruveyer village, Pondicherry; *Textiles (printed)* Pondicherry; *Toys and dolls*, Pondicherry.

# All India Handicrafts Board

The head office of the All India Handicrafts Board (AIHB) is at West Block VIII, R.K. Puram New Delhi-110022 (Cable address CRAFTIND). The administration of the offices of the Board is under the overall charge of the Development Commissioner for Handicrafts. At the headquarters of the Board there are several service divisions to attend to overall policy and implementation in respect of specialised areas like planning, designing, training, credit, cooperatives, marketing, export promotion, exhibitions and publicity. It has also Craft Divisions to cover major craft groups, namely, carpets and other floor covering, textiles, gems and jewellery, metalware, wood and ivory, stone, pottery and glass, toys and dolls, cane and bamboo, grass, fibres and reeds.

**Regional Offices.** The All India Handicrafts Board has five Regional Offices at New Delhi, Bombay, Lucknow, Madras and Calcutta, each under a Deputy Director. These offices maintain close liaison with State Governments, helping them in formulating schemes and assisting them in the implementation of various developmental schemes, and providing guidance to craftsmen, traders, exporters, co-operative societies and other agencies connected with handicrafts. They play an important role in the working of various central schemes of export promotion, in holding exhibitions, and training personnel under master craftsmen. The addresses of these offices are as follows.

Northern Region Office (for Haryana, Himachal Pradesh, Jammu and Kashmir, Punjab, Rajasthan, Chandigarh and Delhi).
*Northern Region, AIHB, West Block VII, R.K. Puram, New Delhi 110022.*

Western Region Office (for Gujarat, Madhya Pradesh, Maharashtra, Dadra and Nagar Haveli, Goa, Daman and Diu.)
*Western Region AIHB, Haroon House, 3rd floor, 294 P. Nariman Street, Fort, Bombay 400001.*

Central Region Office (for Bihar, Uttar Pradesh)
*Central Region AIHB, 72 Halwasiya Market, Hazratganj, Lucknow-226001.*

Southern Region Office (for Andhra Pradesh, Karnataka, Kerala, Tamilnadu, Lakshadweep, Pondicherry).
*Southern Region AIHB, Shastri Bhawan, 3rd Floor, 35 Haddows Road, Madras-600006.*

Eastern Region Office (for Assam, Manipur, Meghalaya, Nagaland, Orissa, Sikkim, Tripura, West Bengal, Andaman and Nicobar Islands, Arunachal Pradesh, Mizoram).
*Eastern Region AIHB, 9/12 Old Court House Street, Calcutta-700001.*

**Regional Design and Technical Development Centres.** Development of new designs is one of the major activities of the Board. It has set up four Regional Design Centres (with Technical Wings for research in tools and techniques attached to them, since 1974-75.) Each centre is under a Director. The primary object of the Design Centres is to study traditional crafts of the region, to document traditional designs of vitality for purposes of promotion and evolving of new designs. They maintain close contacts with craftsmen, manufacturers, emporia, traders, and exporters, with a view to study their requirements and to introduce selected new designs through them. With the object of popularising new designs and new techniques of production, the centres organise special demonstrations, displays and exhibitions.

**The addresses of the Regional Design & Technical Centres, AIHB, are:**

**(*i*) 43-Okhla Industrial Estate, New Delhi 110020**
**(*ii*) 386-Veer Savarkar Marg, Prabhadevi Bombay 400028**
**(*iii*) 8, Church Street, Bangalore 560001**
(*iv*) 9/12 Old Court House Street, Calcutta 700001

In the field of research and technical development, mention may also be made of the following schemes of the All India Handicrafts Board:

(*i*) Scheme for advanced training at Bangalore in the use of new tools and techniques in certain crafts—lacquer-ware, wood mosaic, bamboo craft, ceramics, and bell metal crafts, and in the preparation of vegetable dyes. Training is given to persons sponsored by the states and union territories.

(*ii*) Bamboo Cane Development Institute Agartala: Research in and demonstrating methods of treating bamboo and development of new designs are undertaken here besides imparting training.

(*iii*) Scheme for technological improvements in art metal-ware craft, Moradabad, where a low cost hand operated gravity dye-casting equipment has been developed.

(*iv*) Extension-cum-development centre for red clay pottery at Chunar (U.P). It is identifying the aspects of technical improvements appropriate to the industry.

(*v*) A development centre for musical instruments has been functioning in Madras.

(*vi*) Development centres for tribal crafts have been set up at Gauhati (Assam) and Kulu (Himachal Pradesh).

An Institute for Carpet Technology and a National Craft Institute for Hand printed Textiles are being set up at Bhadohi (UP) and Jaipur (Rajasthan) respectively.

**Crafts Museum, AIHB.** The Crafts Museum of the Board was established in 1956-57, to procure, preserve and display craft objects with a view to projecting an image of the country's cultural heritage and help adaptation of traditional designs to suit modern needs. It has over 17,000 exhibits and also maintains a very good library. A new building of the Museum has been constructed at Pragati Maidan, New Delhi. The Rural India Complex set up there in 1972 to display rural crafts in their natural setting has also become an integral part of the Crafts Museum.

**Marketing and Service Extension Centres.** A comparatively newer organisational development in the field of handicrafts has been the setting up of Marketing & Service Extension Centres in different parts of the country. The main idea of the scheme is that the centres should be able to identify lesser known crafts, especially rural and tribal in origin, help languishing crafts and provide service facilities to craftsmen who are scattered in the far off pockets and villages. These centres strive to generate self-employment opportunities in the rural, tribal and backward areas, and increase the earnings of artisans by identifying the available range of products and improving their marketability at home and abroad. The centres organise surveys, market analyses, market meets, product promotion and technical services. Through market meets, the centres endeavour to bring together production units and State Handicrafts Corporations and exporters who are assisted to place orders directly with the producers. Location of the existing centres is given below.

**Statewise Marketing and Service Extension Centres.** *Note.* The name of the centre at each place is Marketing & Service Extension Centre, All India Handicrafts Board.

*Andhra Pradesh* No. 5, 10, 39, Kishanapura, Hanamkonda, Warangal 506001; and 2-2-375, K.V. Layout, Tirupati 517501

*Assam.* Gauripur-783331 (Distt. Goalpara).

*Bihar.* Madhubani 845104 (Distt. Madhubani); and Dudhani Goshala Road, Dumka, (Santhal Pargana)-814101.

*Gujarat.* Nilkant Chambers, 1st Floor, Station Road, Bhuj 370001.

*Haryana.*Govt. Footwears Institute, Pataudi Road, Rewari 123401.

*Himachal Pradesh.*Mohi Building, Dhalpur, Kulu 175101.

*Jammu & Kashmir*Link Road, Samba 184121.

*Karnataka* Bharat Commercial Complex, Alake Bridge, Kodroli, Mangalore 575003.

*Kerala.* 'Ushas' 32/393, Patturaikkal, Trichur 680001.

*Madhya Pradesh.*Nayapara, Opposite Tribal Hostel, Jagdalpur 494001; and 26, Shri Ram Baldev Ghati, Jawad (Mandsaur) 458330.

*Manipur.* Paona Bazar, Imphal 795001.

*Meghalaya.* Lower Lachumiere, Near Milki Point, Shillong 793004.

*Maharashtra.* Ratnakar Bank Building, 561/E, Shahupuri, Kolhapur 416001; and J-7-Laxmi Nagar, Suyog Mangal Karyalaya, Nagpur.

*Nagaland* P.W.D. Area, Kohima 797001

*Punjab.*Shop-cum-Flat No: 1, Industrial Development Colony, Hoshiarpur 146001.

*Orissa.*Ist Floor, Guru Building, Budharaja, Post Office Road, Sambhalpur—768004.

*Rajasthan.* G-19, Krishna Marg, 'C' Scheme, Jaipur-302001; and Rupayan Santhan Building, Borunda-342604.

*Sikkim.*Sector J, House No. 4, Tadous Housing Colony, Gangtok-737101;

*Tamilnadu.*152, College Road, Nagercoil 629001; and 184, Chinnakadai Street (Upstairs), Salem 638001.

*Uttar Pradesh.* Civil Lines, Lucknow Road, Barabanki; Thapalia, Mall Road, Almora 263601; and Taj Building, Shiam Niwas 10, Mahatma Gandhi Road, Raoli, Agra 282001.

*West Bengal.* 67, R. B. Ghosh Road, Burdwan 713101.

**Union Territories**

*Goa, Daman & Diu.* C—10 B—La Campala Housing Colony, Mirapur, Panaji 403001

*Pondicherry* 70, Sardai Vallabai Patel Avenue, Pondicherry-605001.

**ANNEXURE D**

# Government Departments and Corporations Dealing with Handicrafts

**Andhra Pradesh.** Commissioner of Industries,
Government of Andhra Pradesh, Hyderabad 500001.

**Assam.** Director of Industries,
Government of Assam, Industrial Estate, Bamuni Maidan, Gauhati 781021.

**Bihar.** Director of Industries,
Government of Bihar, Civil Sectt. Building, Patna 800001.

**Gujarat.** Director of Cottage Industries and Industrial Cooperatives, Government of Gujarat, Seva Sadan Trust Building, Bhadra, Ahmedabad 380001.

**Haryana.** Director of Industries,
Government of Haryana, Sector 17, 30 Bayas Building, Chandigarh 160001.

**Himachal Pradesh.** Director of Industries,
Government of Himachal Pradesh, Simla, 171002.

**Jammu & Kashmir.** Director of Handicrafts,
Government of Jammu & Kashmir, Hozooribagh, Municipal Building "C" Block, Srinagar 190001.

**Karnataka.** Commissioner, Industrial Development, and Director of Industries and Commerce,
Government of Karnataka, Bangalore 560002.

**Kerala.** Director of Industries and Commerce,
Government of Kerala, Trivandrum 695001.

**Madhya Pradesh.** Director of Industries,
Government of Madhya Pradesh, Block A, Old Secretariat Building, Bhopal 962001.

**Maharashtra.** Industries Commissioner,
Government of Maharashtra, New Administration Building, Madame Cama Road, Opp. Mantralaya, Bombay 400032.

**Manipur.** Director of Industries,
Government of Manipur, Imphal 795001.

**Meghalaya.** Director of Industries,
Government of Meghalaya, Shillong 793001.

**Nagaland.** Director of Industries,
Government of Nagaland, Kohima 797001.

**Orissa.** Director of Industries,
Government of Orissa, Kalla Maidan, Cuttack 753001.

**Punjab.** Director of Industries,
Government of Punjab, 17 Bays Building, Sector 17, Chandigarh 160001.

**Rajasthan.** Director of Industries,
Government of Rajasthan, Udyog Bhawan, Tilak Marg, Jaipur 302005.

**Sikkim.** Director of Industries,
Government of Sikkim, Gangtok 737101.

**Tamilnadu.** Director of Industries and Commerce,
Government of Tamilnadu, Chepauk, Madras 600005.

**Tripura.** Director of Industries,
Government of Tripura, Agartala 799001.

**Uttar Pradesh.** Director of Industries,
Government of U.P., Udyog Bhawan, G.T. Road, Kanpur 208001.

**West Bengal.** Director of Cottage & Small Scale Industries,
Government of West Bengal, New Secretariat Buildings, 9th Floor, Calcutta 700001.

**Andaman and Nicobar Islands.** Director of Industries,
Andaman & Nicobar Islands, Port Blair 744101.

**Arunachal Pradesh.** Director of Industries,
Government of Arunachal Pradesh, P.O. Itanagar 791111.

**Chandigarh.** Home Secretary-cum-Director of Industries,
Chandigarh Administration, Town Hall Building, Sector 17, Chandigarh 160001.

**Dadra & Nagar Haveli.** Collector and Director of Industries,
Dadra & Nagar Haveli, Silvassa 396230.

**Delhi.** Director of Industries,
Delhi Administration, Kashmiri Gate, G.P.O. Building, Old Courts, Delhi 110006.

**Goa, Daman and Diu.** Director of Industries and Mines,
Govt. of Goa, Daman & Diu, Udyog Bhawan, Panaji 403001.

**Lakshadweep.** Secretary, Administration of Lakshadweep,
Kavaratti via HPO Calicut.

**Mizoram.** Director of Industries,
Government of Mizoram, Aizwal 796001.

**Pondicherry.** Director of Industries,
Government of Pondicherry, Industrial Estate, Pondicherry 605009.

## Corporations

**Andhra Pradesh.** Andhra Pradesh State Trading Corporation,
5-10-174, Fateh Maidan Road, Hyderabad 500004.

**Assam.** Assam Govt. Marketing Corporation Ltd.
Nawzan Road, Uzan Bazar, Gauhati 781005.

**Bihar.** Bihar State Handlooms, Powerloom & Handicrafts Development Corporation, Udyog Bhavan, Patna 800004.

**Gujarat.** Gujarat State Handicrafts & Handlooms Development Corporation Ltd., Opposite Sanyas Ashram, Ashram Road, Ahmedabad 380009.

**Haryana.** Haryana State Small Industries & Export Corporation Ltd., Sector 17-D 104-105, Arcade, Chandigarh 160017.

**Himachal Pradesh.** Himachal Pradesh State Handicrafts & Handloom Corporation Ltd. Bhagwati Nivas, Sanjauli, Simla 171006.

**Jammu & Kashmir.** J & K Handicrafts (Sales & Exports) Corporation Ltd., Emporium Building, Srinagar 190001.

**Karnataka.** Karnataka State Handicrafts Development Corporation Ltd., 26, M.G. Road, Bangalore 560001.

**Kerala.** The Handicrafts Development Corporation of Kerala Ltd.,
Post Box No: 171, Puthenchanthai, Trivandrum 695001.

**Madhya Pradesh.** Madhya Pradesh Laghu Udyog Nigam Ltd.,
123, Shopping Centre New Market, T.T. Nagar, Bhopal 462001.

**Maharashtra.** Maharashtra Small Industries Development Corporation Ltd., Krupanidhi, Ist Floor, Walchand Hirachand Marg, Ballard Estate, Bombay 400038.

**Manipur.** Manipur Handloom & Handicrafts Development Corporation Ltd., Imphal 795001.

**Meghalaya.** Meghalaya Handicrafts Development Corporation Ltd., "Apphira Villa" Fruit Garden, Shillong-Jowai Road, Shillong 793003.

**Nagaland.** Nagaland Handloom & Handicrafts Development Corporation Ltd., Circular Road, Dimapur 797112.

**Orissa.** Orissa Co-operative Handicrafts Corporation, A-128 Shahid Nagar, Bhubaneswar 751007.

**Punjab.** Punjab State Small Industries Corporation Ltd., Batra Building, Sector 17 E, Chandigarh 150017.

**Rajasthan.** Rajasthan Small Industries Corporation Ltd., Udyog Bhawan, Tilak Marg, Jaipur 302005.

**Tamilnadu.** Tamilnadu Handicrafts Development Corporation Ltd., 2-A College Road, Madras 600006.

**Tripura.** Tripura Handlooms & Handicrafts Development Corporation Ltd. Agartala 799001.

**Uttar Pradesh.** U.P. Exports Corporation Ltd.,B-27 Sarvodaya Nagar, Kanpur 208001.
U.P. Brassware Corporation Ltd., Sambhli Gate, Moradabad 244001.

**West Bengal.** West Bengal Handicrafts Development Corporation Ltd., 3 Dacres Lane (5th Floor), Calcutta 700069.

**Arunachal.** Arunachal Industrial Development Corporation Ltd.,Itanagar

**Delhi** Delhi Small Industries Development Corporation Ltd., N-36, Bombay Life Insurance Building, Connaught Circus, New Delhi 110001.

**Goa, Daman and Diu.** Goa Handicrafts, Rural and Small Industries Development Corporation, Panaji 403001.

**Note:** For the North Eastern Region as a whole, there is the North Eastern Handicrafts & Handloom Development Corporation Ltd., Upper Lachumiere Shillong, 793001.

### ANNEXURE E

## HHEC Offices in India and Abroad

**New Delhi**
The HHEC of India Ltd, Lok Kalyan Bhavan, 11-A DD
Upadhyaya Marg, New Delhi-110002. Phone: 271916,
278793, 275134, Telex: HHEC ND 031-2464 Cable:
Indiacraft

**Madras**
The HHEC of India Ltd., Sudarsan Building, 14 Whites
Road, Madras-600014. Phone: 85331, 82101, 82102 Telex:
HHEC MS 041-7275 Cable: Handexport

**Bombay**
The HHEC of India Ltd., 11th Floor, Nirmal Building,
Nariman Point, Bombay-400020. Phone: 232773, 234312
Telex: HHEC BOM-011-3455 Cable: Handevcor

**Calcutta**
The HHEC of India Ltd., 10th Floor, 6-A, Raja Subodh
Mullick Square, Calcutta-700072. Phone: 265637 Cable:
Craftscorpn

**Ludhiana**
The HHEC of India Ltd., "Ashiana", Dr. Hira Singh
Road, Civil Lines, Ludhiana-141001 (Punjab). Phone:
21340 Telex: HHEC LDH LD-357

**Bhadohi**
The HHEC of India Ltd., Mohalla Rajpur, Bhadohi-
221401 Varanasi (U.P.) Phone: 368

**Cannanore**
The HHEC of India Ltd., "Bhagya Niwas", Talap,
Cannanore-670001 (Kerala)

**Srinagar**
The HHEC of India Ltd., Gogji Bagh, Srinagar-190001
(Kashmir). Phone: 73450 Cable: Indiacraft

**Badagara**
The HHEC of India Ltd., Valsala Nivas, Narayana
Nagar, Badagara-673101, Calicut Dist. (Kerala)

**Bangalore**
The HHEC of India Ltd., Chandrakiran Bldg. 10-A
Kasturba Road, Bangalore 560001 (Karnataka). Phone:
53916, Telex: STC 0845 713

**Bhagalpur**
The HHEC of India Ltd., Holding No. 30, D.N. Singh
Road, Bhagalpur-812002 (Bihar)

**Kollegal**
The HHEC of India Ltd., 10/90 New St. First Floor,
Kollegal-571440 (Karnataka)

**Nellore**
The HHEC of India Ltd., 12/221-B Narayanaraopet,
Opp. Nellore Municipal Office, Nellore 524001 (A.P.)

**Quilon**
The HHEC of India Ltd., Triveni House, Near Rly.
Overbridge Kadappakada, Quilon-691008 (Kerala), Phone:
1092

**Bhuvanagari**
The HHEC of India Ltd., 10/13 Rettai Pilliar Koil St. Mel
Bhuvanagiri (Tamilnadu)

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**New York—Sona**
The HHEC of India Ltd., 29th West 38th Street, New
York, N.Y. 110018 Phone: 354-5370 Telex: 23-620683
SONA and 23-220031 HHEC UR Cable: Craftloom

**Paris—Sona**
The HHEC of India Ltd., 400 Rue Saint Honore 75001
Paris (France) Phone: 2601897 Telex: 42-240430 SONA-
PA Cable: Indiacraft

**Nairobi—Sona**
The HHEC of India Ltd., Jeevan Bharati Building,
Harambee Avenue Post Box No. 49984 Nairobi (Kenya).
Phone: 21179 Cable: Indiacraft

**Tokyo**
The HHEC of India Ltd., Room No 301-303, Atagoyama,
Bangoshi Building, 3-Chome, Minato-Ku, Tokyo, Japan.
Phone: 03-436-5060. Telex: 72-25839 ADEPTTYO.

**Hamburg**
The HHEC of India Ltd., Carpet Warehousing Depot,
2000 Hamburg 11, Magdeburger Street 5-7. Phone: 327031
Telex: 41-2162234 HHEC D Cable: Indiacraft

**Zurich**
The HHEC of India Ltd., Zoilfreilager Freilagerstrasse
47, CH-8043 Zurich. Phone: 01/5236 44 Telex: 59
296WJMAG-CH

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Indian Handlooms-A New Look

Development of India Handloom

## GEM AND JEWELLERY EXPORT PROMOTION COUNCIL, NEW DELHI

Indian Jewellery

## HANDICRAFTS AND HANDLOOMS EXPORT CORPORATION OF INDIA, NEW DELHI

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Folk Art of Madhubani

Carpets and Floor Coverings of India

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| Andhra Pradesh | 1967 | Kerala | 1972 |
| Karnataka | 1969 | Punjab | 1974 |
| Tamilnadu | 1969 | Rajasthan | 1974 |
| Maharashtra | 1970 | Uttar Pradesh | 1975 |
| Orissa | 1970 | Jammu & Kashmir | 1978 |
| Haryana | 1971 | West Bengal | 1979 |
| Bihar | 1971 | Chandigarh | 1979 |
| Madhya Pradesh | 1972 | | |

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| Toys and Dolls | 1976 |
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Analysis by B.Ramadoria, Managing Director, HHEC.

# Select Glossary

| | |
|---|---|
| *Abhla* | Mirror. |
| *Aftaba* | Traditional wine jug in brass. |
| *Bandhini* | This is a method of resist patterning, and is also known as tie-and-dye. Parts of the fabric are tied with threads into minute knots to form a design, and are dipped in dye. |
| *Bidri* | Polished gold or silver inlay on a jet black oxidised background. |
| *Chaddar* | Literally "sheet", but denotes a bed-spread or shawl. |
| *Chakla* | Square wall hanging in cloth, made in Gujarat. |
| *Chanderi* | Extra-fine cotton fabric used for saris in Madhya Pradesh. |
| *Chappal* | Leather slippers. |
| *Chikan* | Fine embroidery on muslin, done in U.P. and Bihar. |
| *Choli* | Short blouse worn with a sari or long flared skirt. |
| *Dhokra* | Metalware cast by hot wax and made by tribals in Orissa, West Bengal and Bihar. |
| *Dhuli Chitra* | Paintings made with mud. |
| *Durrie* | A pileless cotton spread, usually woven in simple stripes. |
| *Eri* | A raw silk with a wool-like finish, made in Assam. |
| *Gabba* | Patchwork blankets, embroidered or appliquéd. It is the common man's blanket in Kashmir. |
| *Ganjifa* | Circular playing cards of painted and stiffened cloth, showing pictures based on the ten avatars of Vishnu. |
| *Ghagra* | A long skirt, profusely gathered. |
| *Gudma* | A soft, fleecy, but heavy blanket made from goats' hair. |
| *Himroo* | A fabric with a silk-cotton mix. |
| *Hukka* | Traditional Indian tobacco pipe with a long flexible tube. |
| *Ikat* | A tie-and-dye weave in which the fabric is dyed in a predetermined pattern which emerges while weaving. |
| *Jajam (masnad)* | Handprinted cotton floor covering. |
| *Jamavar* | Exquisitely woven or embroidered shawls from Kashmir in which both front and back appear nearly the same. |
| *Kantha* | Embroidery on appliquéd cotton, using waste material. A craft of Bengal. |
| *Kasida* | Traditional embroidery of Bihar. |
| *Khadi* | Handspun, hand-woven cotton cloth. |
| *Khes* | A large piece of woven cloth used mostly as a bed-spread, and produced almost exclusively in Panipat. |
| *Kora* | A variety of grass mat. |
| *Kundan* | Jewellery using coloured glass set in gold. |
| *Kurta* | Loose cotton shirt, worn over pyjamas and often embroidered. |
| *Laharia* | A traditional print in fine diagonal stripes, widely used in Rajasthan. |
| *Lasingphee* | Quilted cotton material made in Manipur. |
| *Lota* | A small round-bottomed metal vessel used for pouring water. |
| *Lungi* | Cotton wrap, usually worn by men, particularly in South India. |
| *Maheshwari* | Popular saris from Madhya Pradesh which have a subtle silk-cotton mix. |
| *Mekhla* | A cotton or silk wrap worn by Assamese women. |
| *Mojri* | Leather slip-on shoes, delicately embroidered. A speciality of Jodhpur and Jaipur. |
| *Moorah* | Small stool. |
| *Muga* | A variety of raw silk found in Assam. |
| *Mull* | Fine muslin. |
| *Numdha* | Pressed felt rug with woollen embroidery (usually chain-stitch). |
| *Odhni* | Cotton wrap used by women to cover head and shoulders. |
| *Pashmina* | Fine soft underwool of a rare species of mountain goat living at high altitudes in Tibet and eastern Ladakh. |
| *Patachitra* | Folk painting of Orissa depicting the major Hindu gods. |
| *Patara* | Large decorative teak chests, made in Gujarat. |
| *Patola* | See *Ikat*. |

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|---|---|
| *Phad* | Cloth scroll paintings of Rajasthan, rendered in the folk style, depicting the lives of local heroes. |
| *Phanek* | Embroidered fabric worn by Manipuri women. |
| *Phulkari* | Embroidery done on handspun cotton with unfinished, home dyed silk floss. A speciality of Punjab and Haryana. |
| *Pichavai* | Large embroidered wall hangings of Gujarat. |
| *Pilha* | A low wooden stool, usually ornamented. |
| *Poothkulli* | Embroidered *chaddar*, worn by Toda women. |
| *Raffal* | A woollen yarn used for shawls. |
| *Rafugari* | Darning stitch, widely used in embroidery. |
| *Rumal* | Literally "handkerchief", it is a medium-sized cotton embroidered wall hanging. |
| *Shamiana* | Colourful patchwork cotton, used to form large, tent-like enclosures. |
| *Shitalpatti* | Literally, "cool mat," made of weeds. |
| *Sikki* | A kind of stemmed grass found in the wet lands of Mithila (Bihar). It is used for a variety of boxes, baskets, toys and dolls. |
| *Tarkashi* | Wire inlay, usually on wood. |
| *Thali* | Metal plate. |
| *Tie and Dye* | See *Bandhini*. |
| *Tikuli* | Ornamental work on fine glass done with gold or silver leaf. Usually used for jewellery. |
| *Toran* | Embroidered panel hung on doorways. A typical handicraft of Gujarat. |
| *Zari* | Pure spun gold thread. |

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